Scales Chords and Arpeggios

for

PIANOFORTE

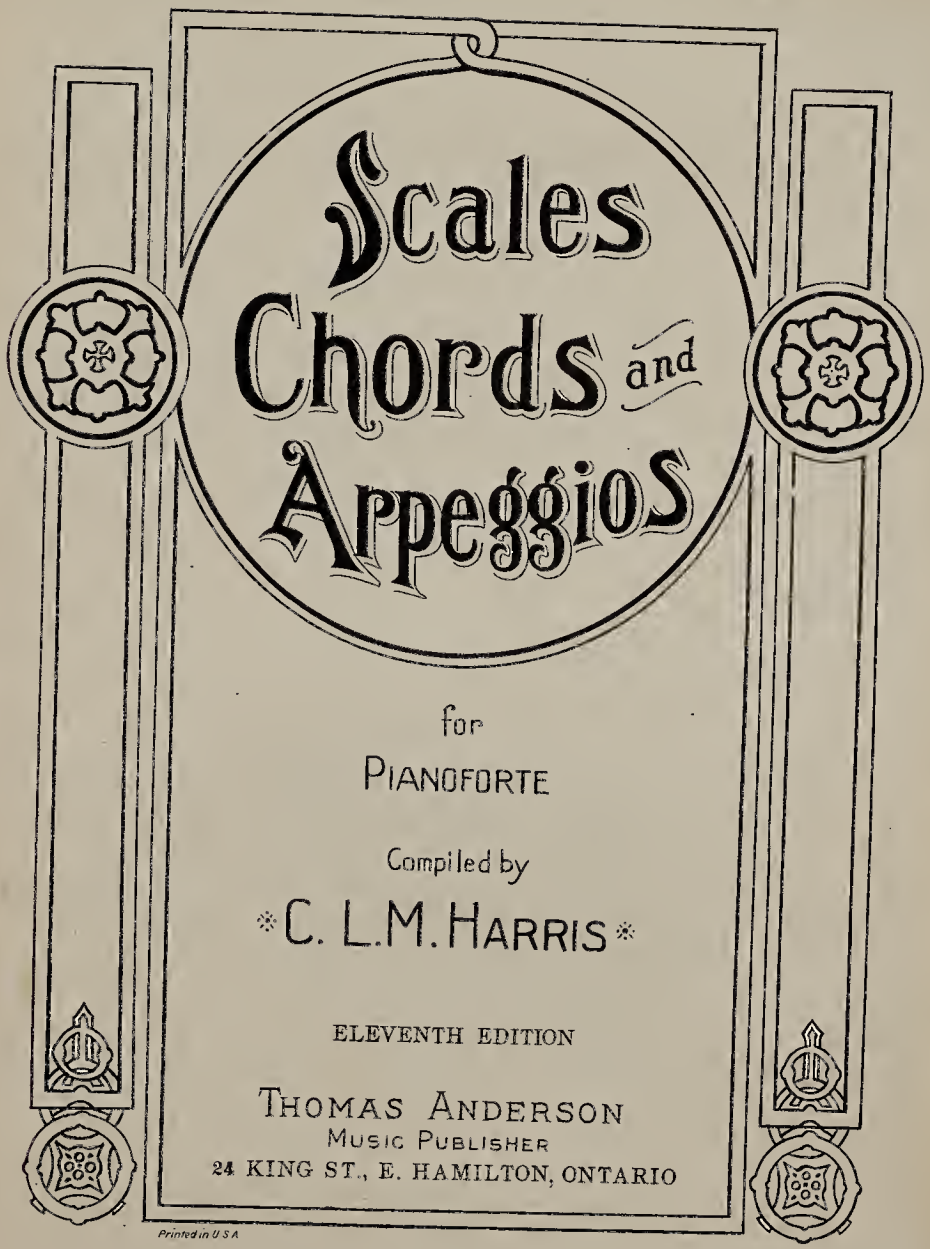
Compiled by

C. L. M. HARRIS

ELEVENTH EDITION

THOMAS ANDERSON
MUSIC PUBLISHER
24 KING ST., E. HAMILTON, ONTARIO

Printed in U.S.A.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To The Purchaser

The importance of practising and becoming familiar with all the Scales, Chords and Arpeggios is admitted by every Pianist of note.

Any Student who will memorize and faithfully practise the contents of this book, under a competent instructor, will be amazed at the skill he will acquire in the reading of music.

The reason for this is that every instrumental Composition is made up of none other than Scales or particles of Scales, Chords or Arpeggios.

The Artist can keep his technique in excellent Condition by daily working on scales etc., and it is only by so doing he is able to devote his entire ability to the interpretation and finer points of a Composition.

The moral to this is:- Practice a portion of the contents of this book daily, thoroughly and systematically and you need not worry over the technical side of your piano playing - technique is not every thing, but with out it, you cannot play any musical instrument.

C. L. M. HARRIS

A few hints for the Student

SCALES

In Octaves, tenths, sixths and contrary motion remember upon which note the fourth finger falls. In double thirds upon which note the fifth finger falls and in double sixths upon which note the third finger falls. In the Chromatic Scale use the third finger only on the black keys.

CHORDS

Common Chords, (four note form), Right Hand use the third finger only in the first position. Left hand - Third finger only in the third position. Three note form, Right Hand - use the second finger only in the second position. Left Hand - use the second finger only in the third position.

In Dominant Seventh and Diminished Seventh use the third finger only in the third position, both hands the same.

ARPEGGIOS

When the Arpeggio starts with a black key in the right hand the first finger (thumb) will generally fall on the next white key. In the left hand it will fall on the white key farthest away from the black one.

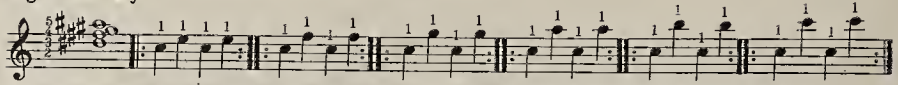
OCTAVES

Use the fourth finger on the black keys.

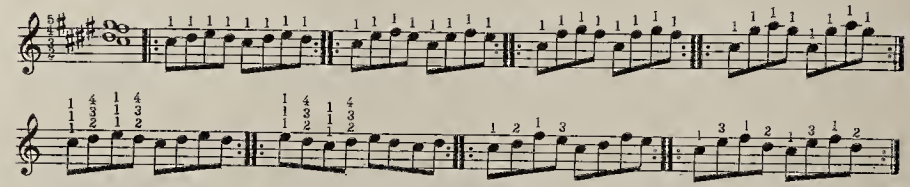
Exercises for the passing of the thumb in scales and arpeggios

Practise each measure at least ten times, before going to the next

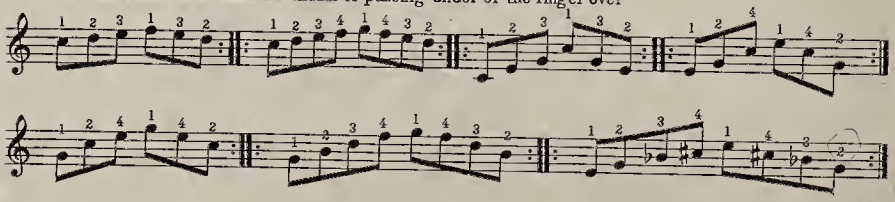
Right hand only



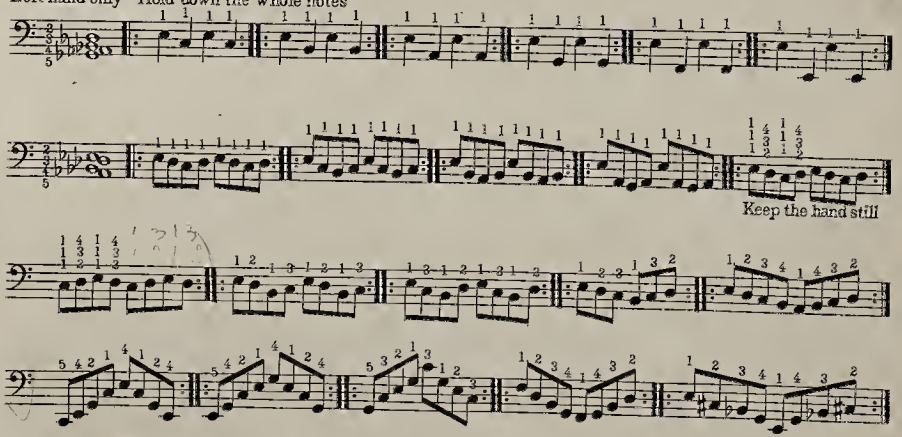
Do not strike the whole notes, press them down silently and keep them down through the entire exercise



Do not let the hand move when the thumb is passing under or the finger over



Left hand only Hold down the whole notes



The above exercises are preparatory to the study of scales and arpeggios

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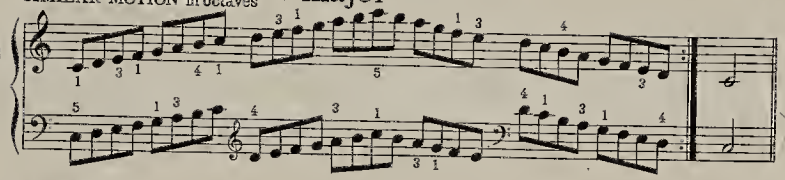
THE DIATONIC SCALES

C major

SIMILAR MOTION in octaves

R.H. 4th finger on B

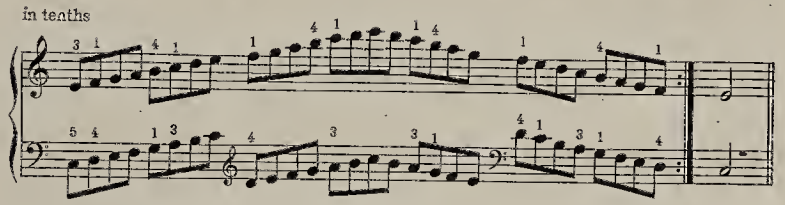
L.H. 4th on D



in tenths

B

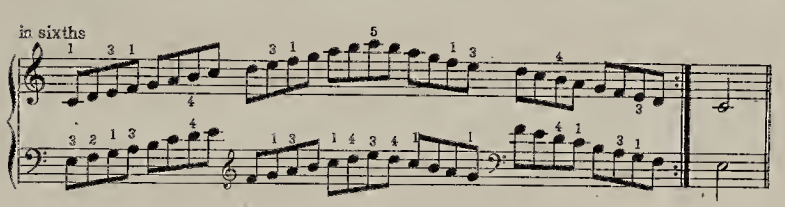
D



in sixths

B

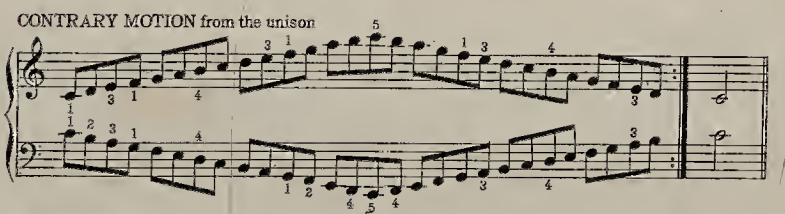
D



CONTRARY MOTION from the unison

B

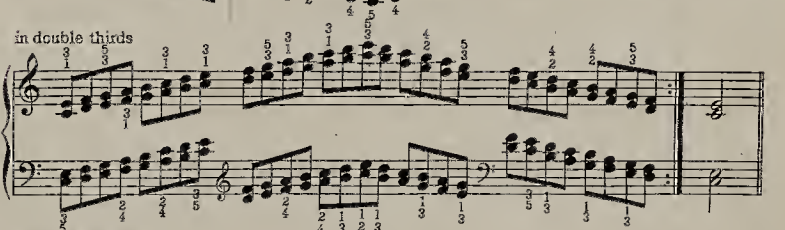
D



in double thirds

R.H. 5th finger on G

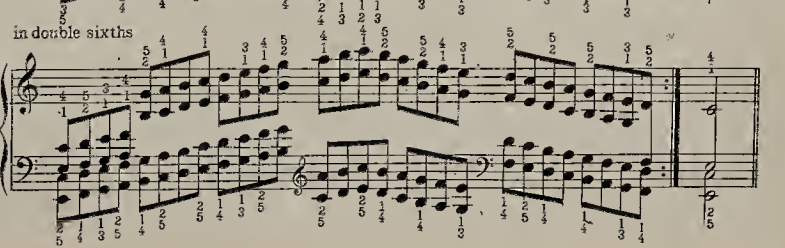
L.H. 5th finger on C



in double sixths

3rd finger on E

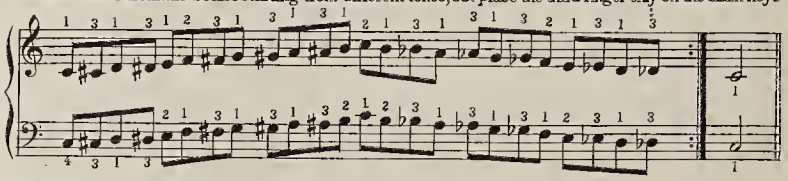
3rd finger on G



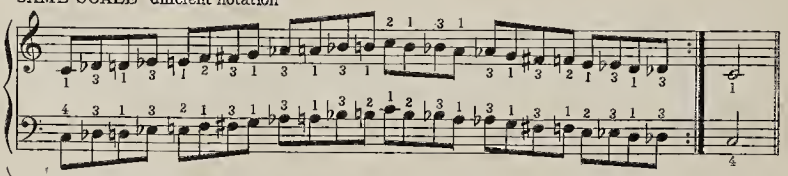
CHROMATIC SCALE

Practise the Chromatic Scales starting from different tones, but place the third finger only on the black keys

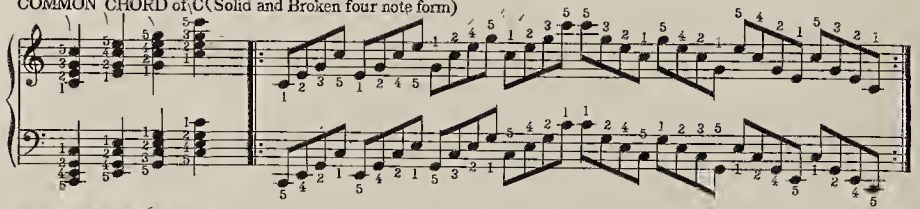
Only Use the 3rd finger on the black keys



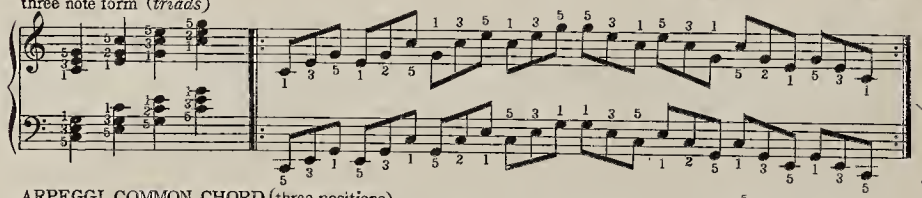
SAME SCALE different notation



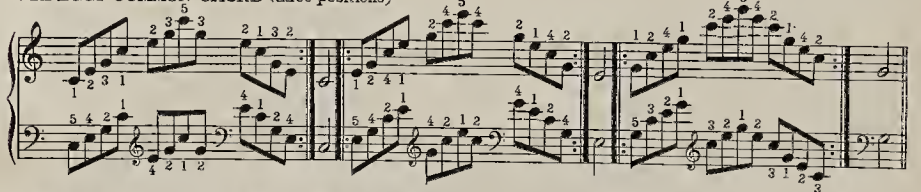
COMMON CHORD of C (Solid and Broken four note form)



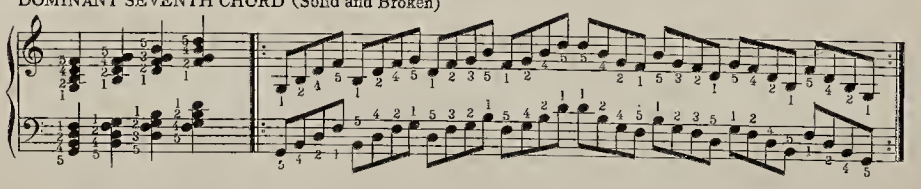
three note form (*triads*)



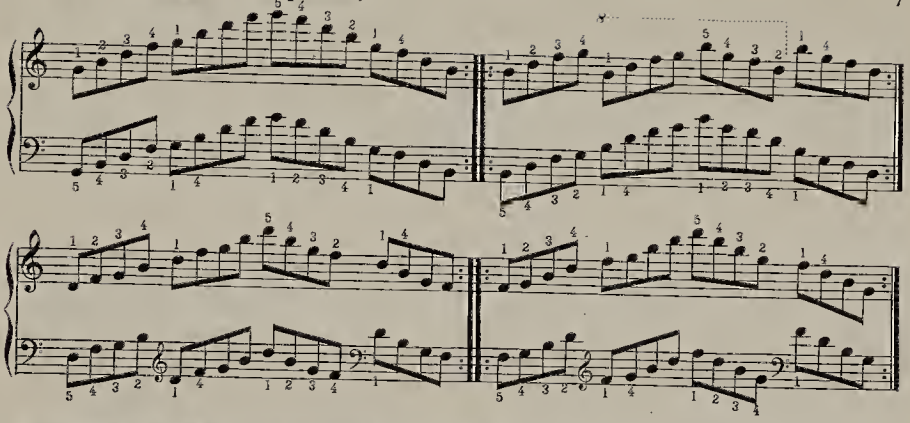
ARPEGGI COMMON CHORD (three positions)



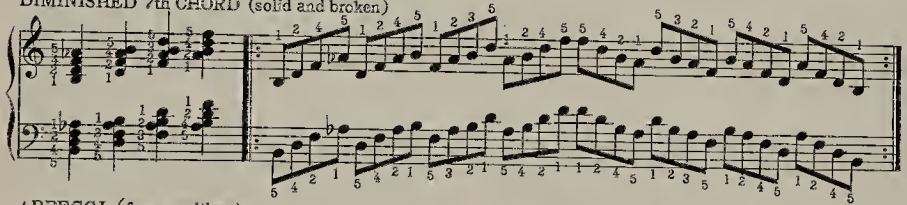
DOMINANT SEVENTH CHORD (Solid and Broken)



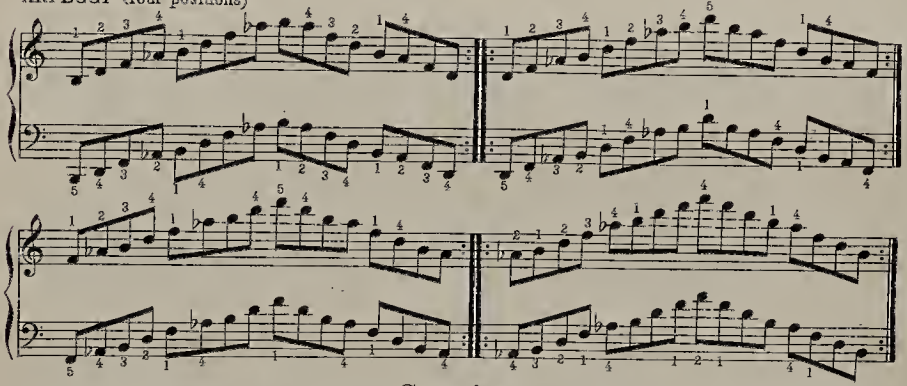
ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

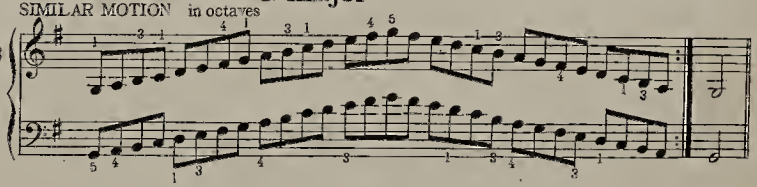


G major

SIMILAR MOTION in octaves

4th finger on F♯

4th finger on A



in tenths

F♯

A

in sixths

F♯

A

CONTRARY MOTION from the unison

F♯

A

in double thirds

5th finger on D

D

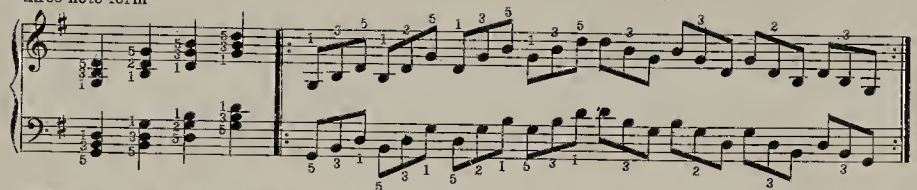
in double sixths

3rd finger on E

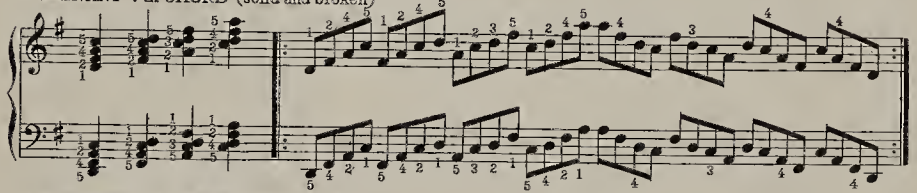
G

COMMON CHORD of G (solid and broken four note form)

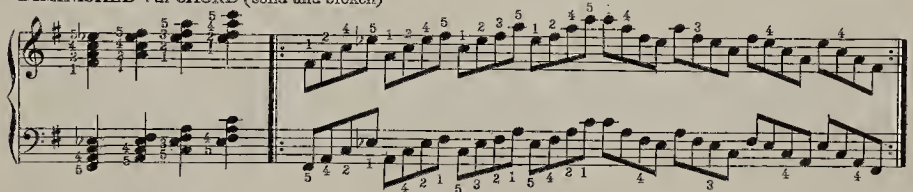
three note form



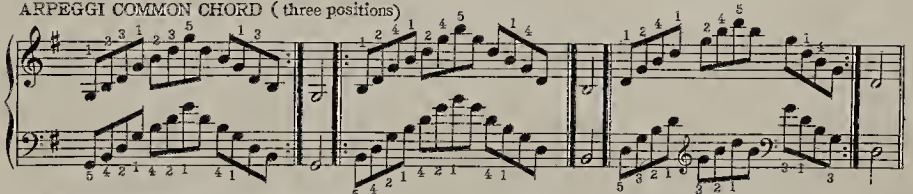
DOMINANT 7th CHORD (solid and broken)



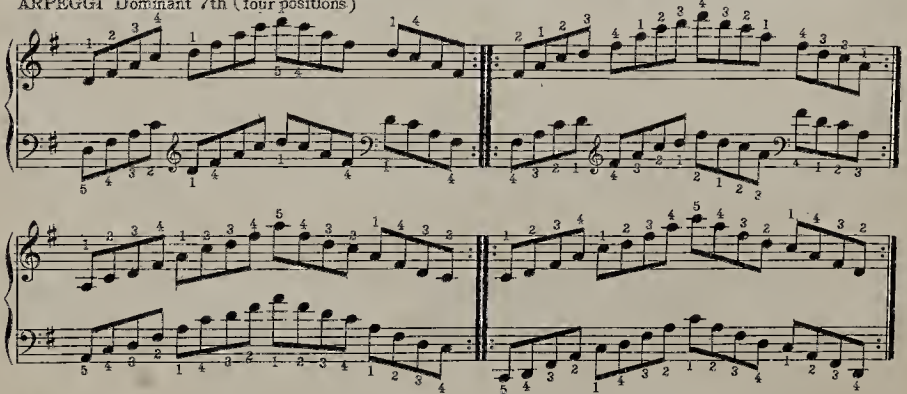
DIMINISHED 7th CHORD (solid and broken)



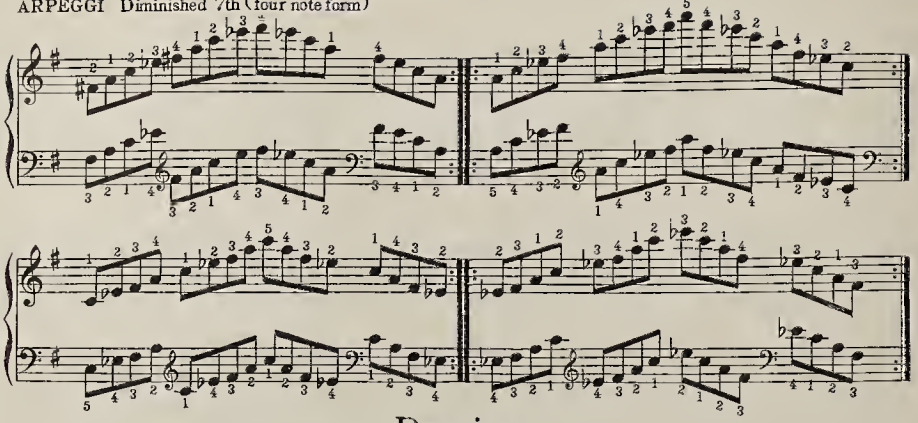
ARPEGGI COMMON CHORD (three positions)



ARPEGGI Dominant 7th (four positions)

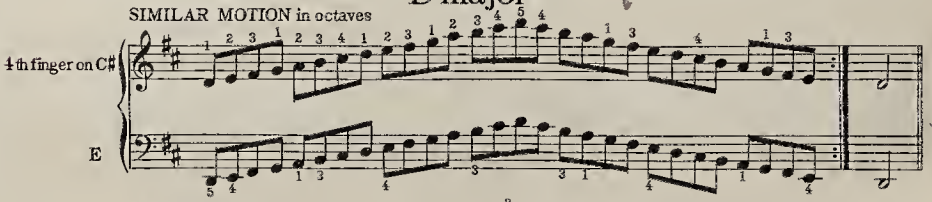


ARPEGGI Diminished 7th (four note form)

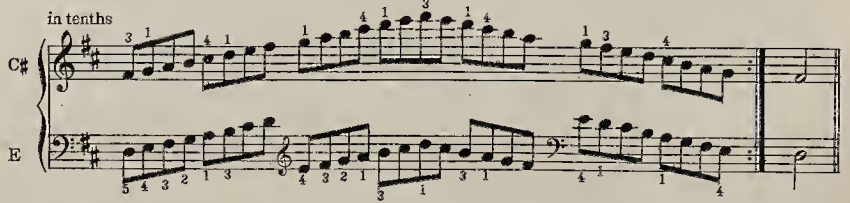


D major

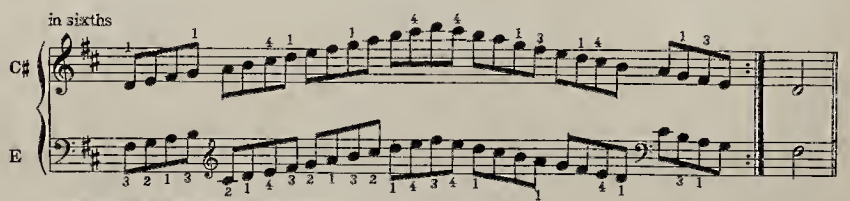
SIMILAR MOTION in octaves



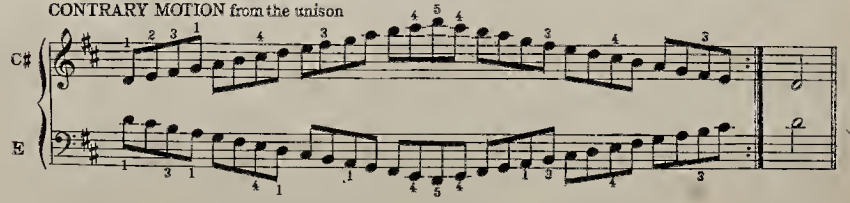
in tenths



in sixths



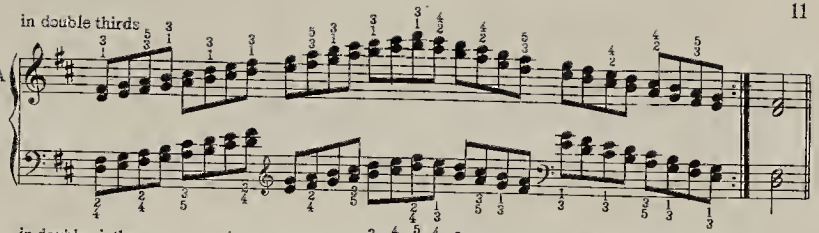
CONTRARY MOTION from the unison



in double thirds

5th finger on A

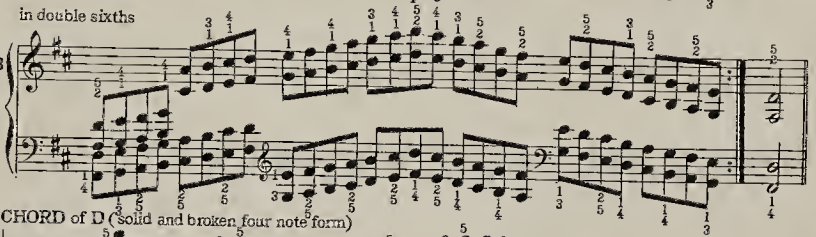
A



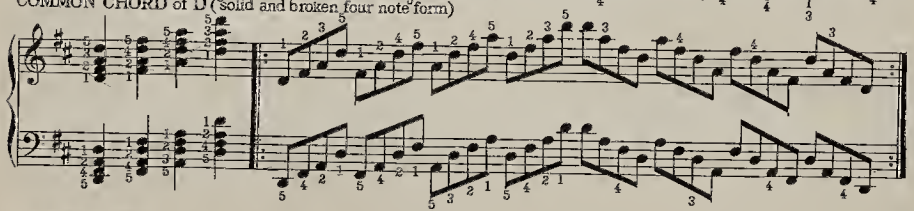
in double sixths

3rd finger on B

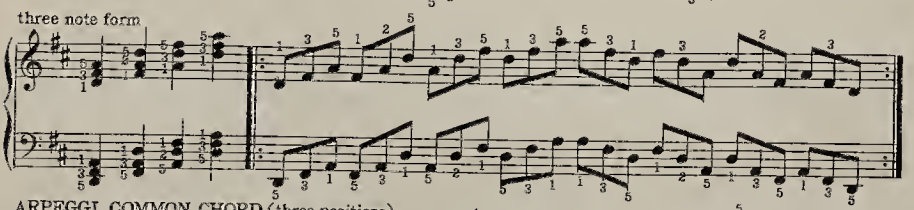
G



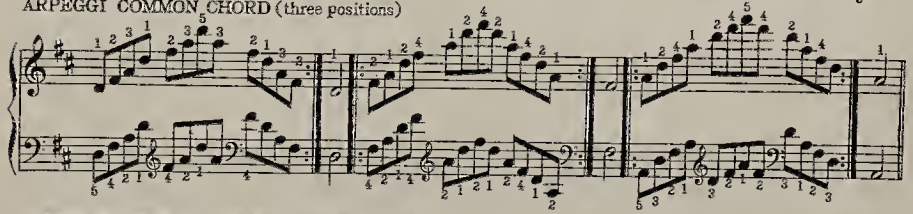
COMMON CHORD of D (solid and broken four note form)



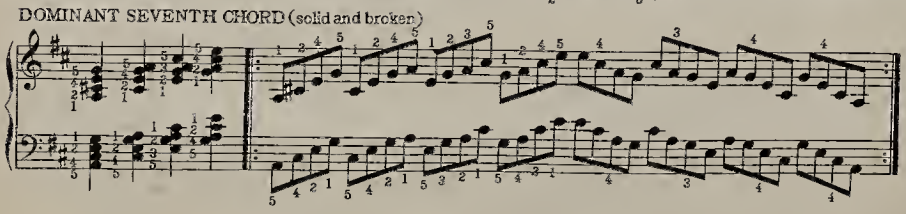
three note form



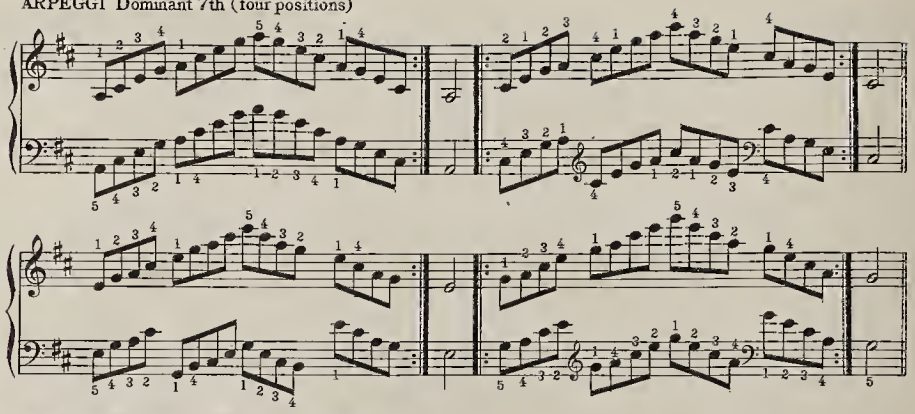
ARPEGGI COMMON CHORD (three positions)



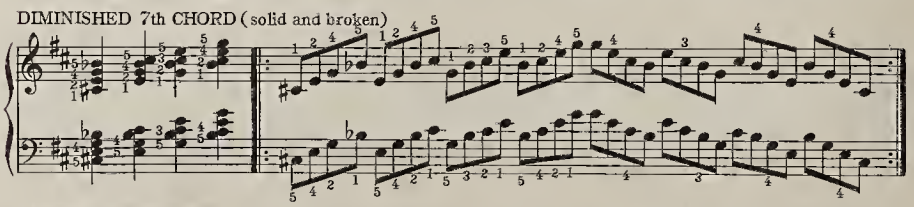
DOMINANT SEVENTH CHORD (solid and broken)



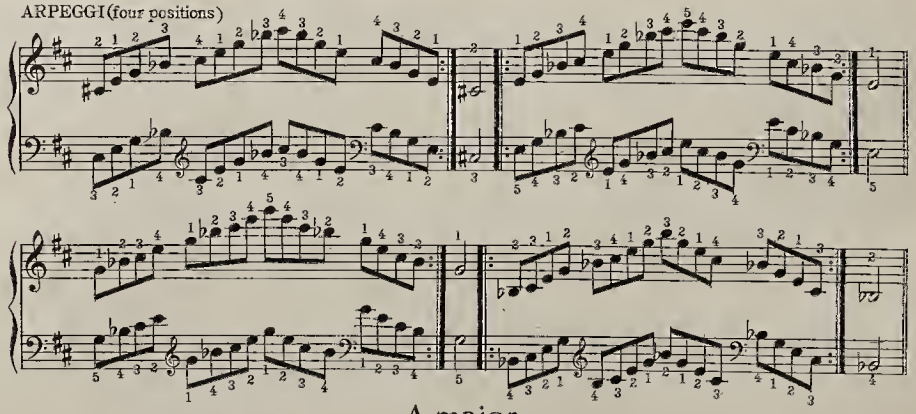
ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

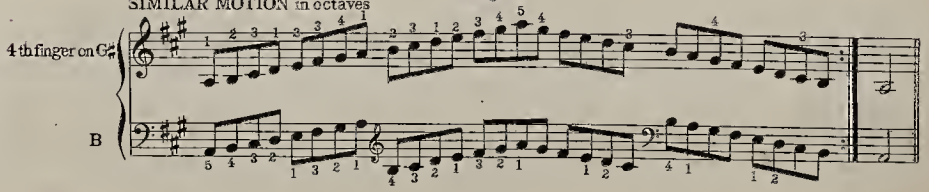


A major

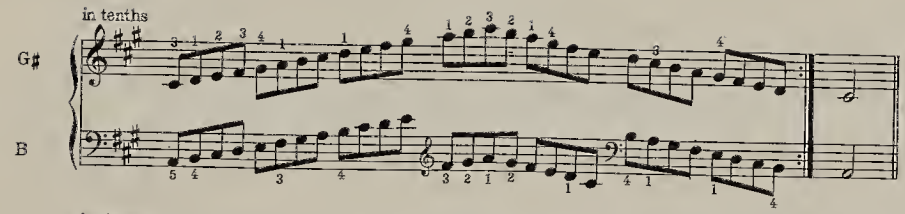
SIMILAR MOTION in octaves

4th finger on G♯

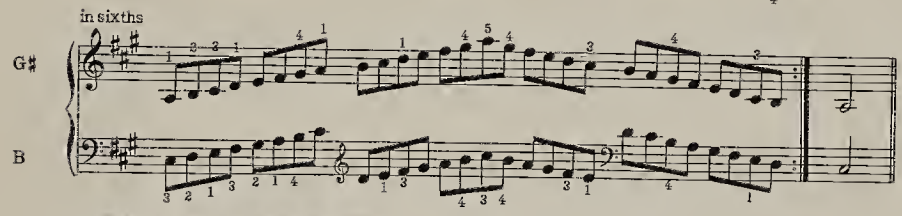
B



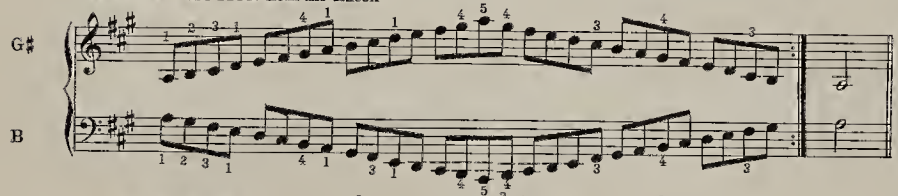
in tenths



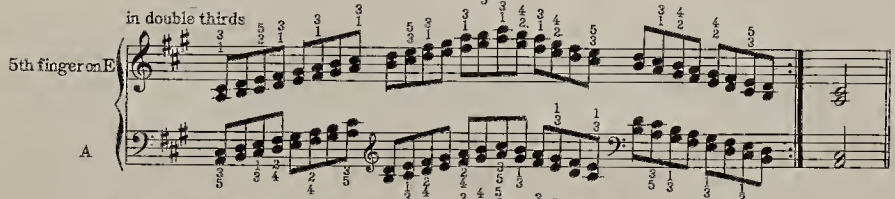
in sixths



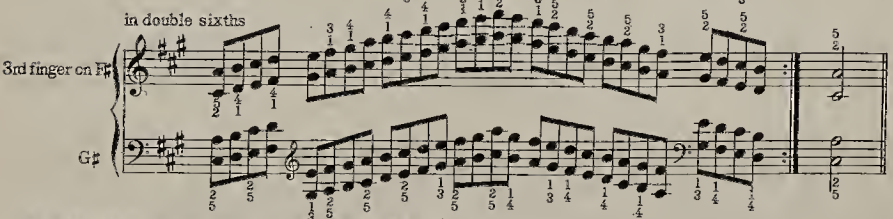
CONTRARY MOTION from the unison



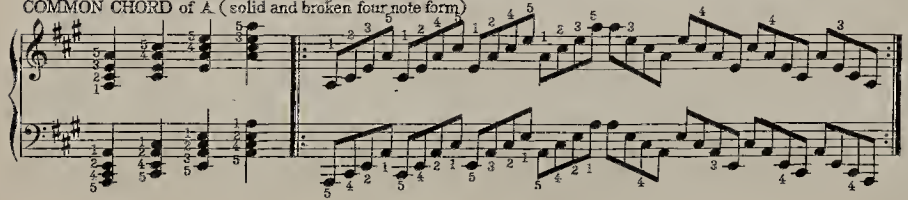
in double thirds



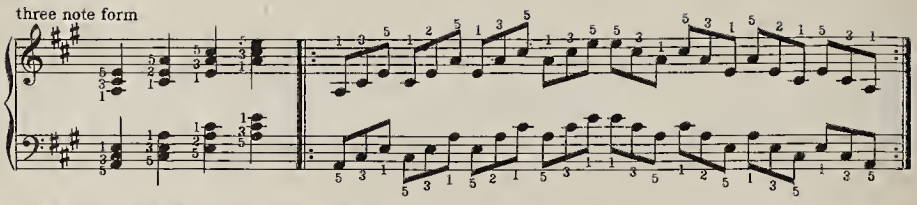
in double sixths



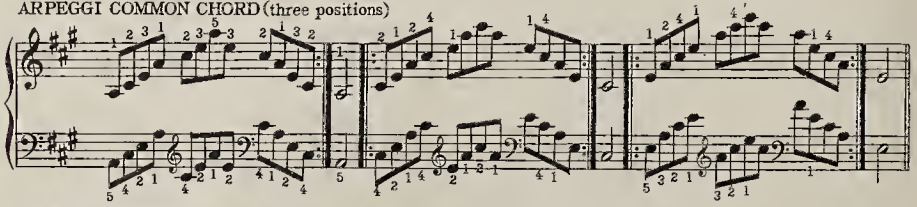
COMMON CHORD of A (solid and broken four note form)



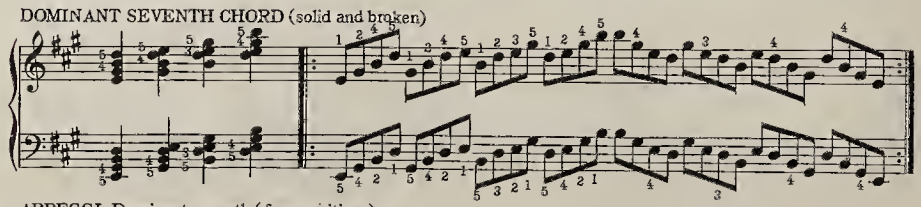
three note form



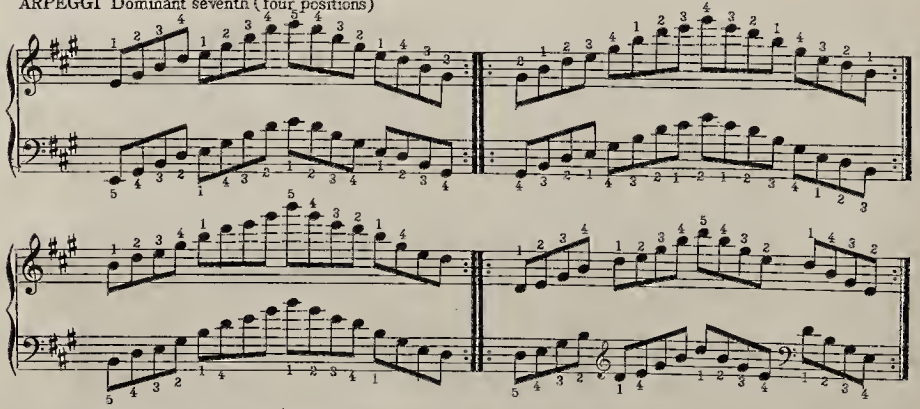
ARPEGGI COMMON CHORD (three positions)



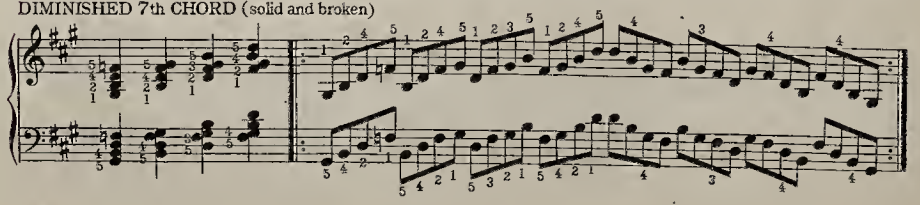
DOMINANT SEVENTH CHORD (solid and broken)



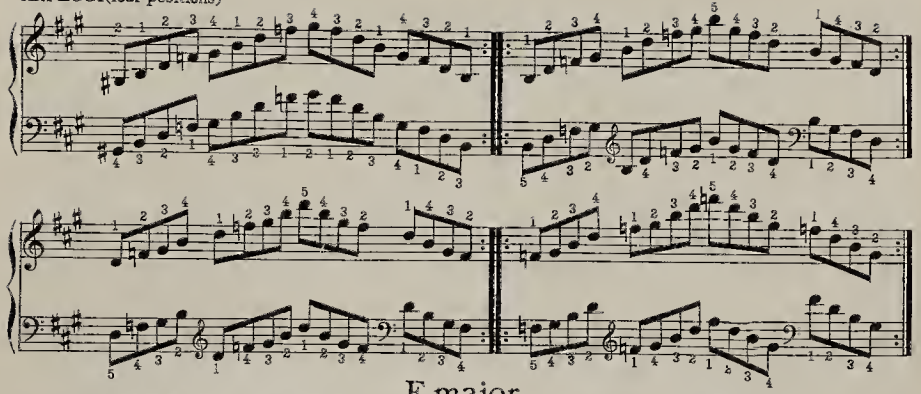
ARPEGGI Dominant seventh (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI(four positions)



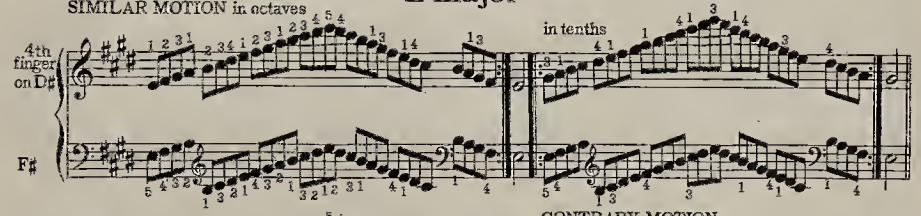
E major

SIMILAR MOTION in octaves

4th finger on D♯

F♯

in tenths

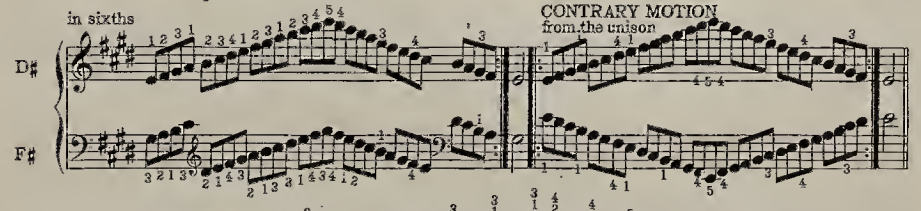


in sixths

D♯

F♯

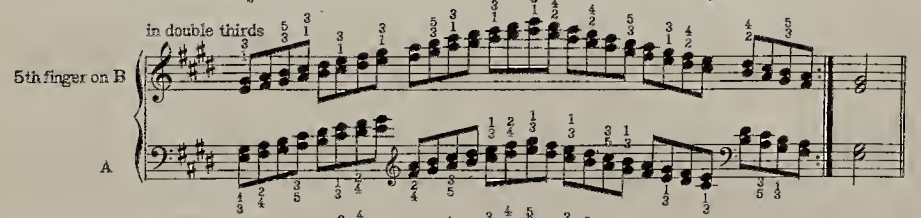
CONTRARY MOTION from the unison



in double thirds

5th finger on B

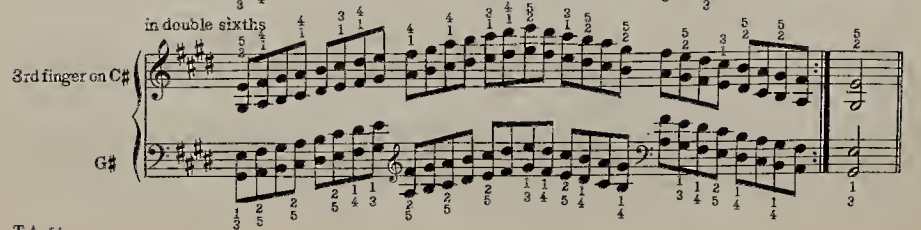
A



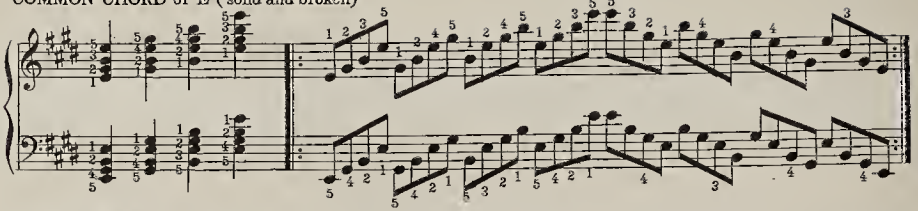
in double sixths

3rd finger on C♯

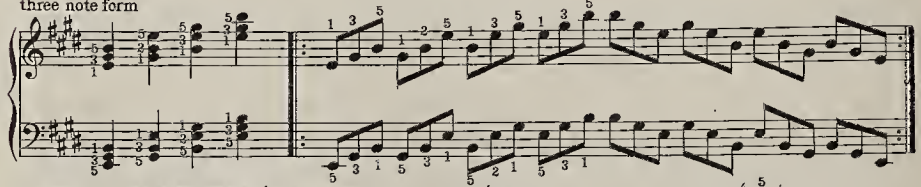
G♯



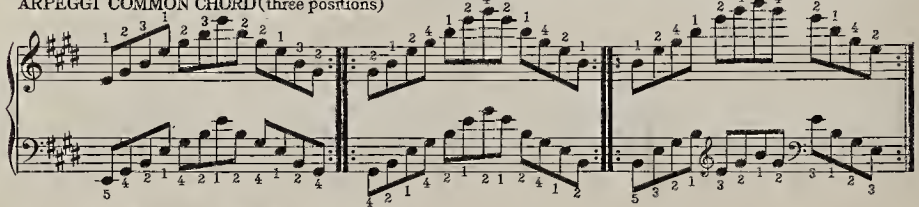
COMMON CHORD of E (solid and broken)



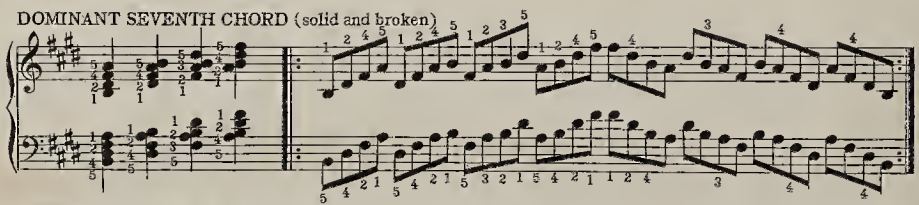
three note form



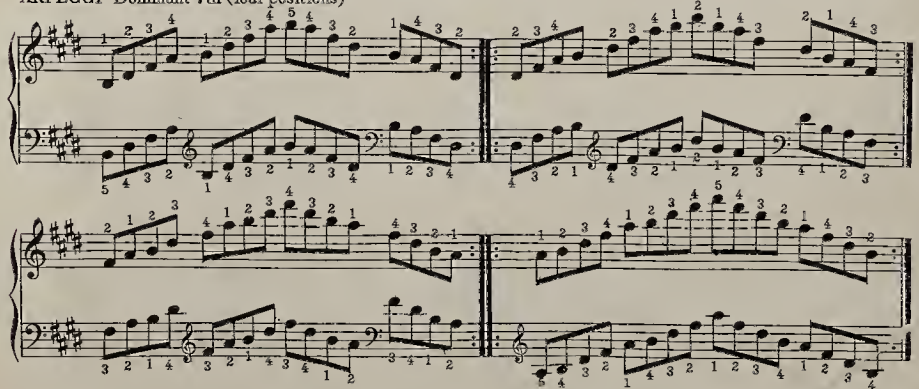
ARPEGGI COMMON CHORD (three positions)



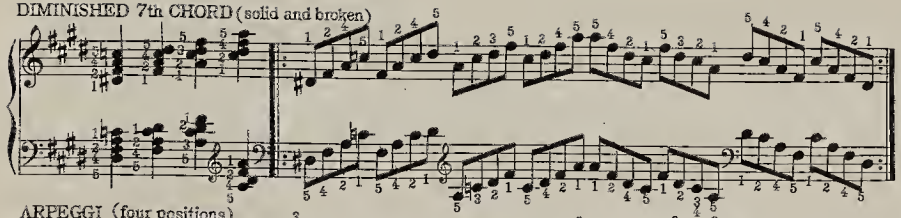
DOMINANT SEVENTH CHORD (solid and broken)



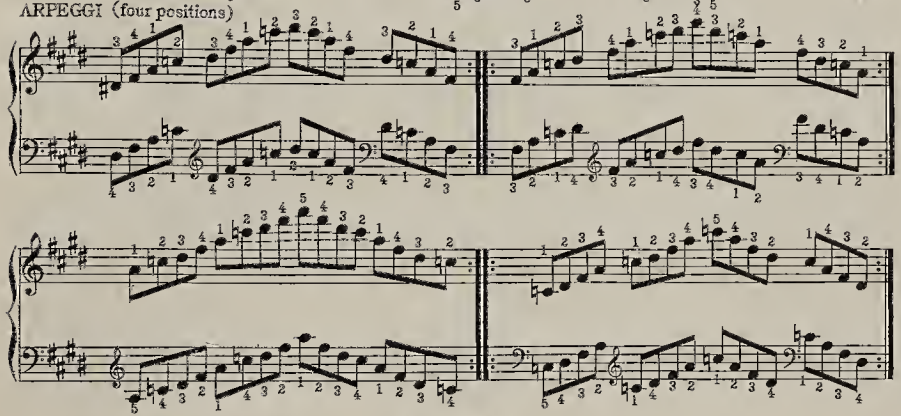
ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)

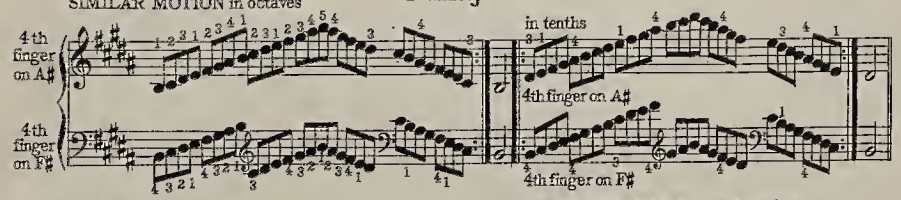


ARPEGGI (four positions)



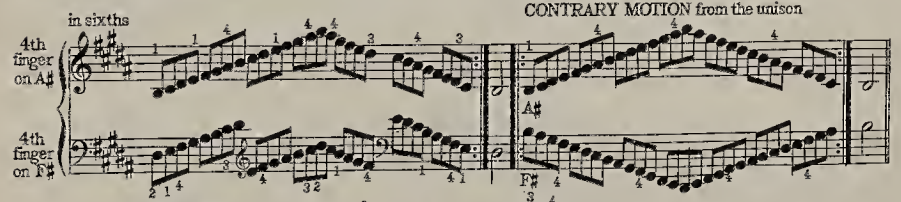
B major

SIMILAR MOTION in octaves



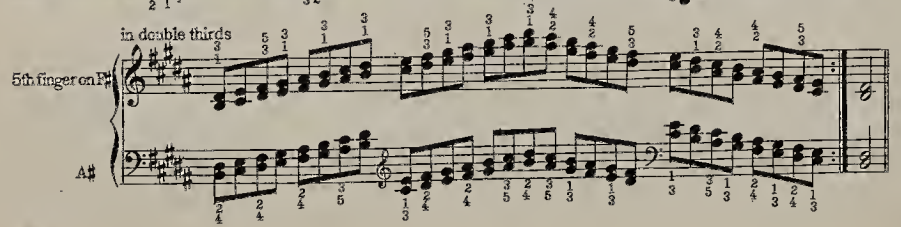
in tenths

in sixths



CONTRARY MOTION from the unison

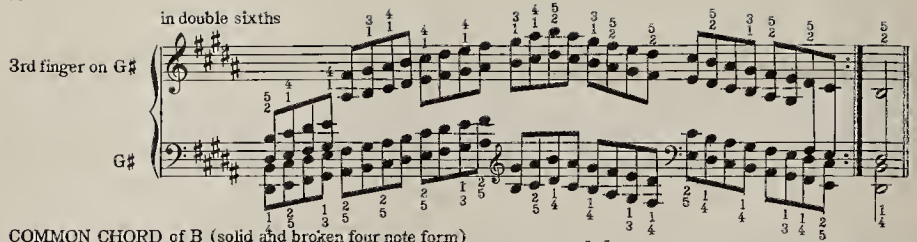
in double thirds



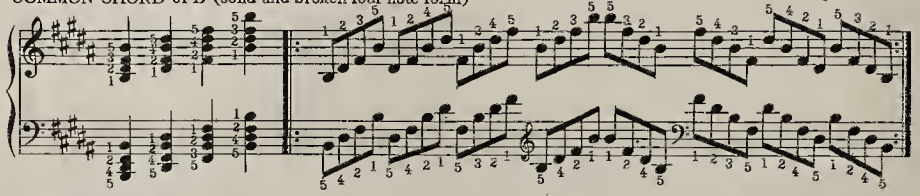
in double sixths

3rd finger on G♯

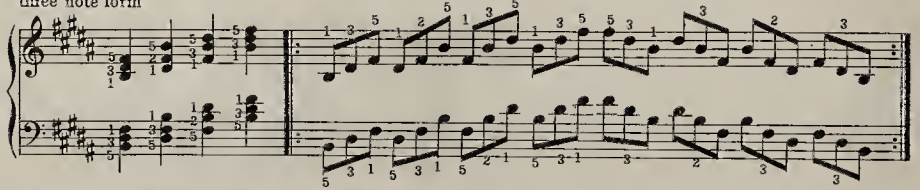
G♯



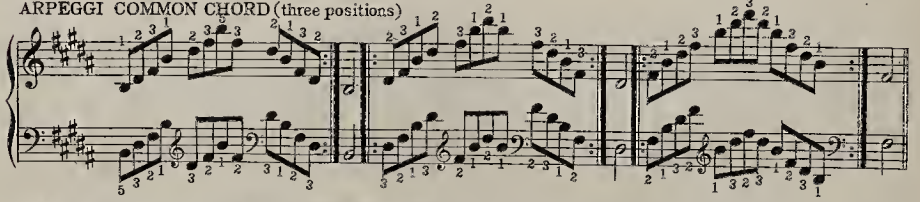
COMMON CHORD of B (solid and broken four note form)



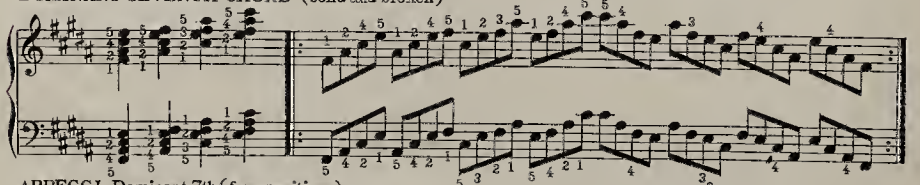
three note form



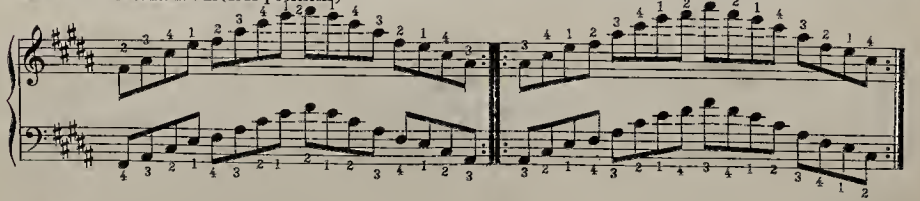
ARPEGGI COMMON CHORD (three positions)

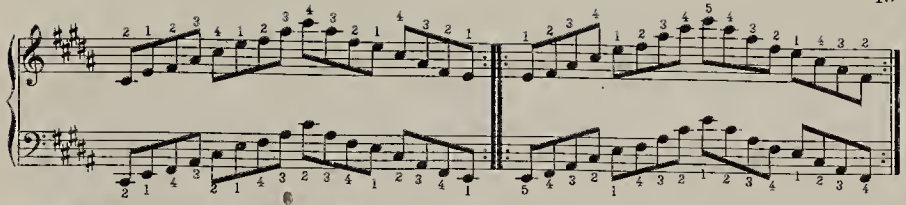


DOMINANT SEVENTH CHORD (solid and broken)

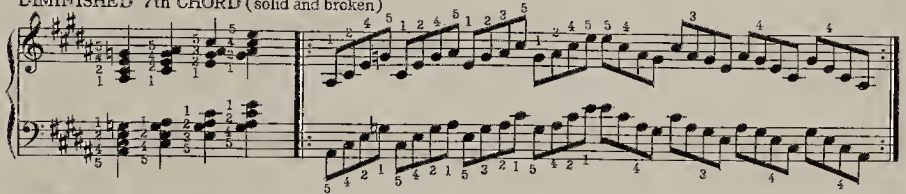


ARPEGGI Dominant 7th (four positions)

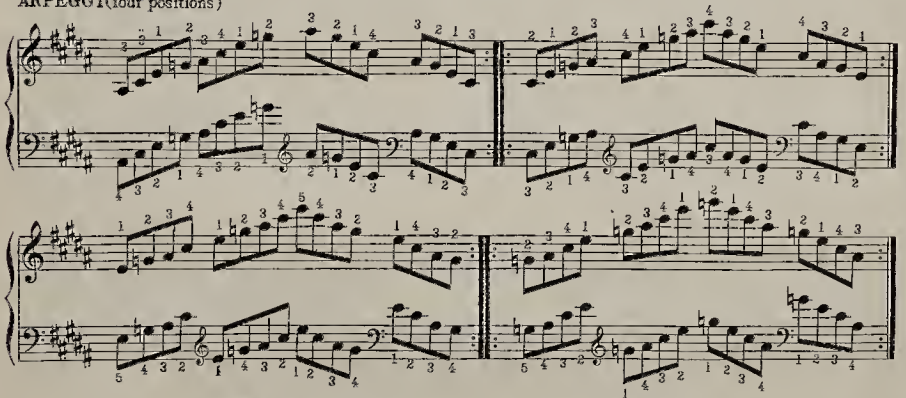




DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

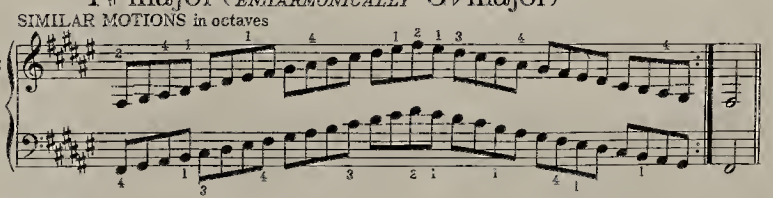


F♯ major (*ENHARMONICALLY* G♭ major)

SIMILAR MOTIONS in octaves

4th finger on A♯

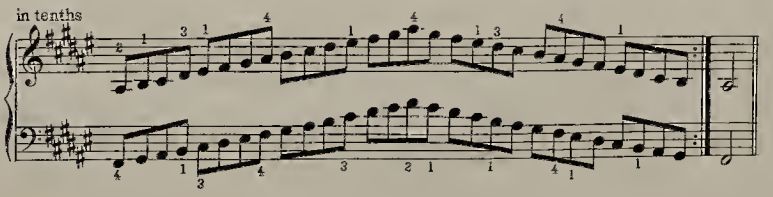
F♯



in tenths

A♯

F♯



in sixths

A♯

F♯

CONTRARY MOTION from the unison

A♯

F♯

in double thirds

5th finger on F♯

A♯

in double sixths

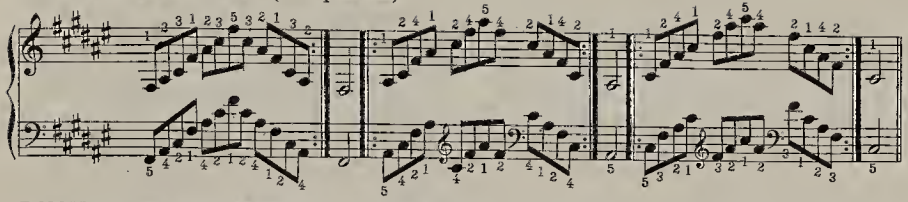
3rd finger on G♯

G♯

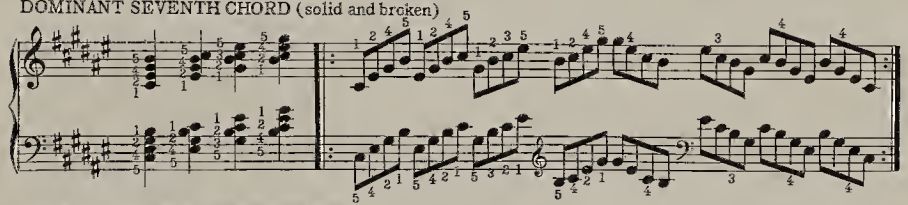
COMMON CHORD of F♯ (four note form)

three note form

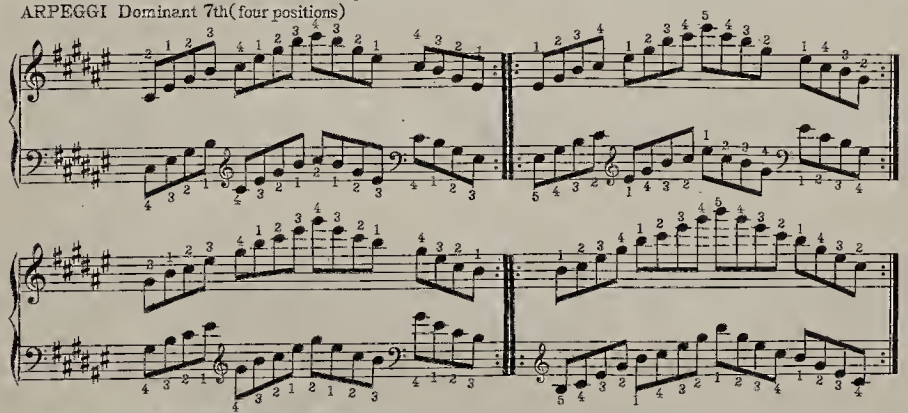
ARPEGGI COMMON CHORD (three positions)



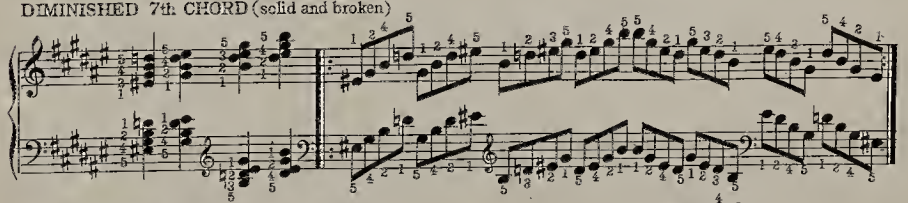
DOMINANT SEVENTH CHORD (solid and broken)



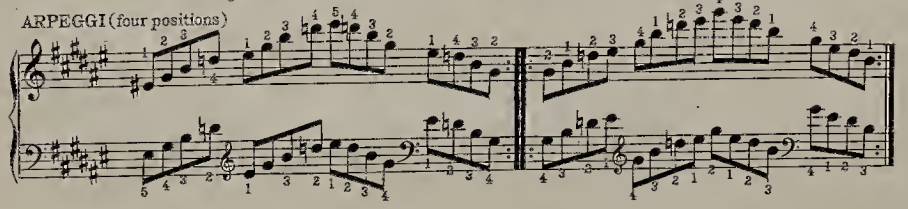
ARPEGGI Dominant 7th (four positions)

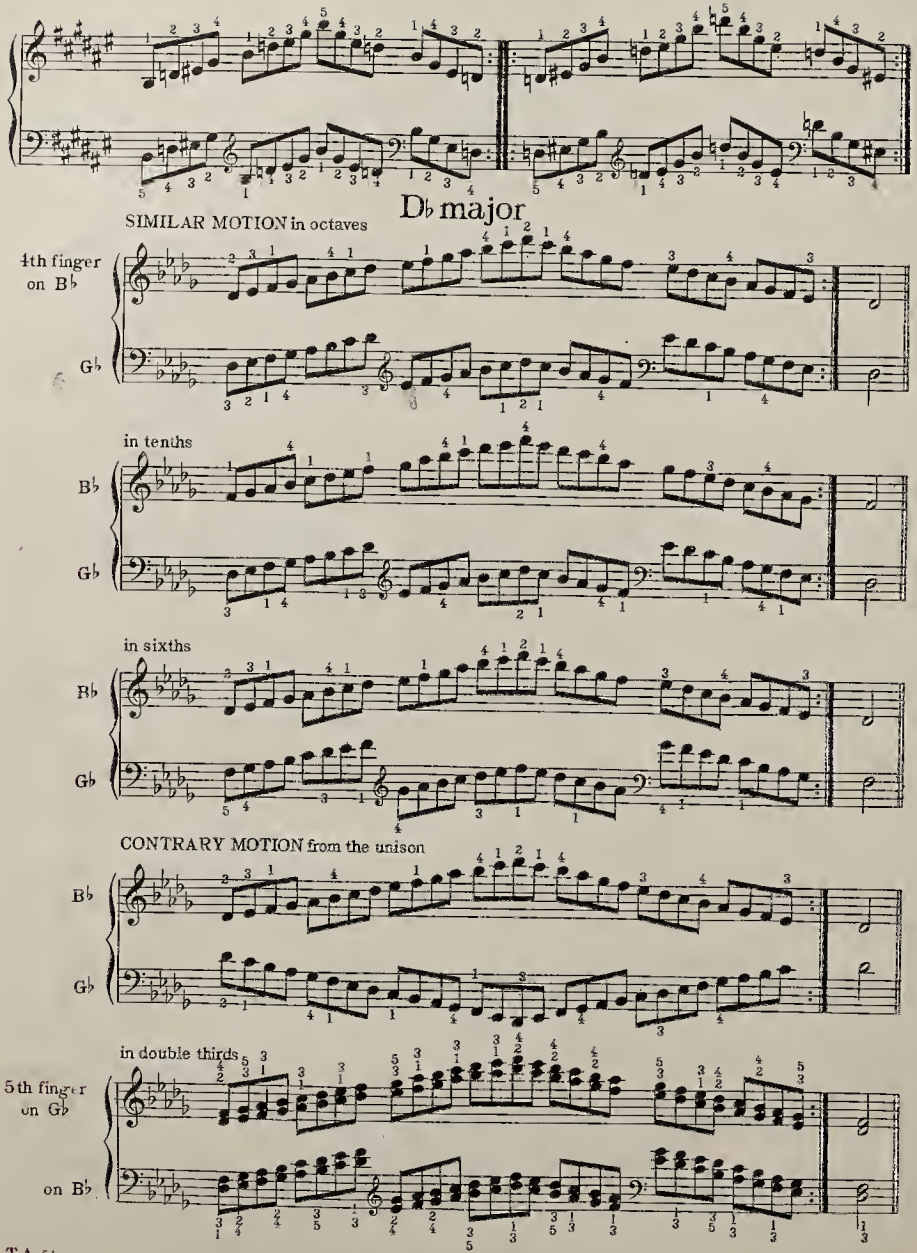


DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

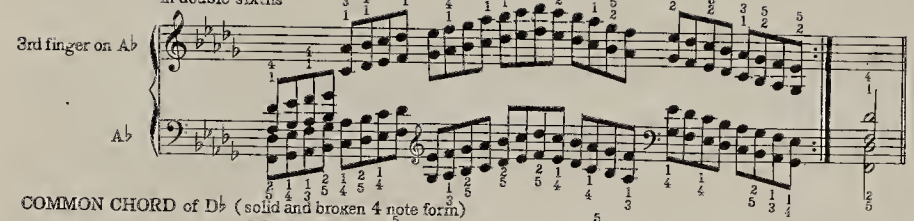



D♭ major
SIMILAR MOTION in octaves
4th finger on B♭
G♭
in tenths
B♭
G♭
in sixths
B♭
G♭
CONTRARY MOTION from the unison
B♭
G♭
in double thirds
5th finger on G♭
on B♭

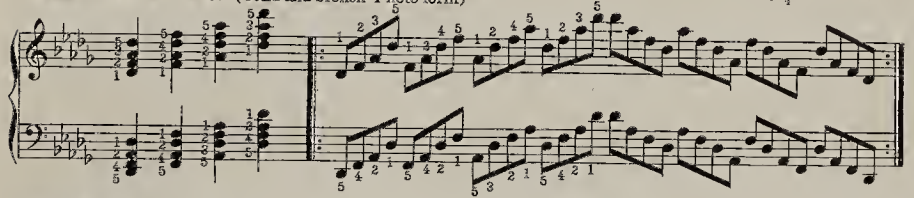
in double sixths

3rd finger on A♭

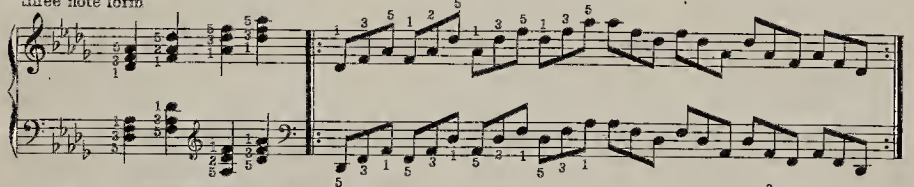
A♭



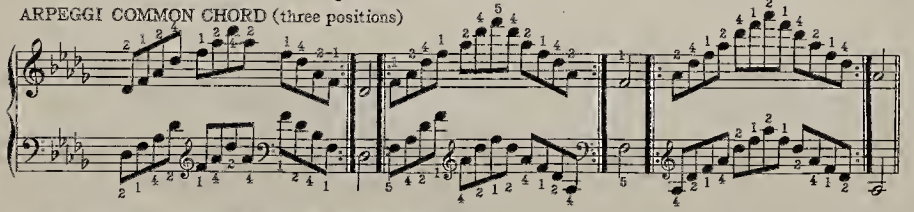
COMMON CHORD of D♭ (solid and broken 4 note form)



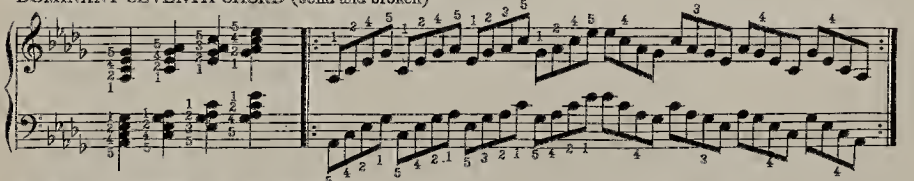
three note form



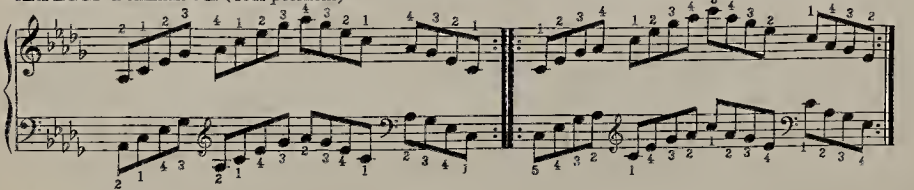
ARPEGGI COMMON CHORD (three positions)

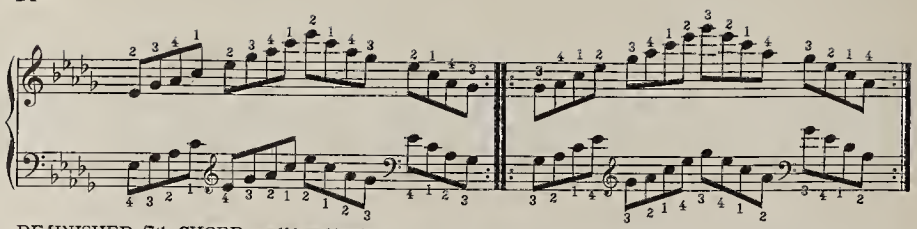


DOMINANT SEVENTH CHORD (solid and broken)

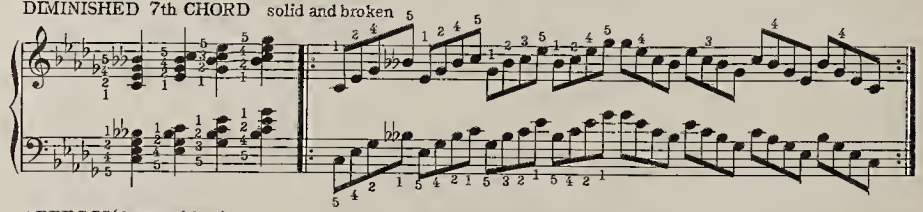


ARPEGGI Dominant 7th (four positions)

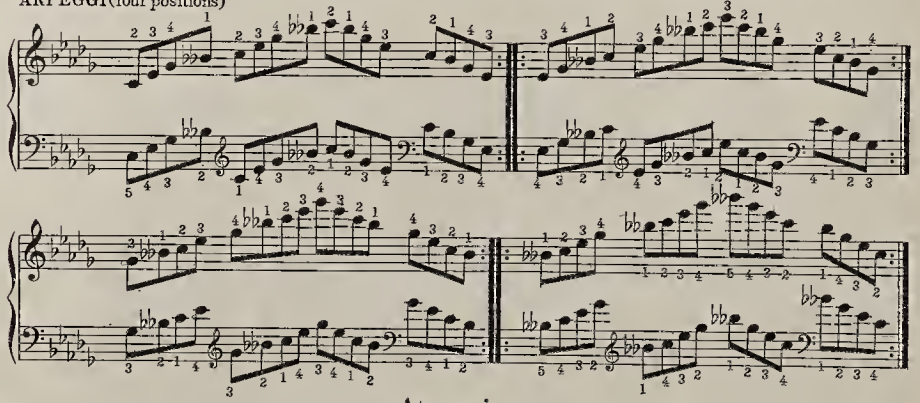




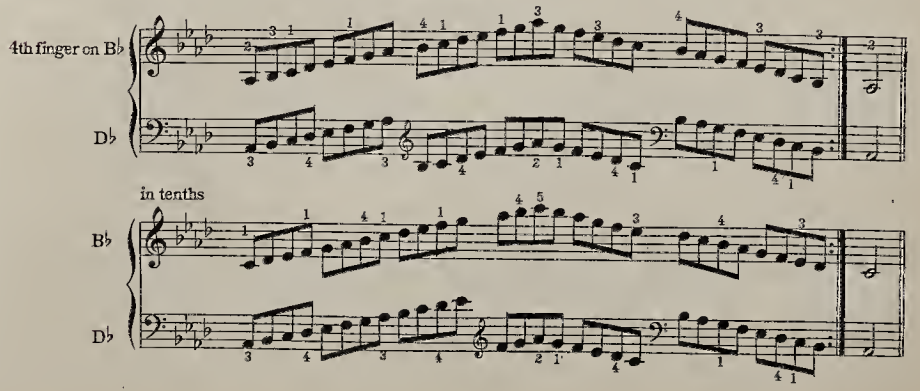
DIMINISHED 7th CHORD solid and broken



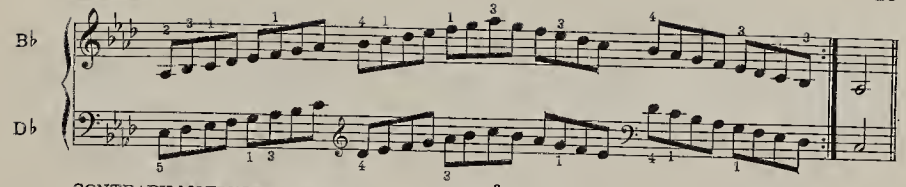
ARPEGGI (four positions)



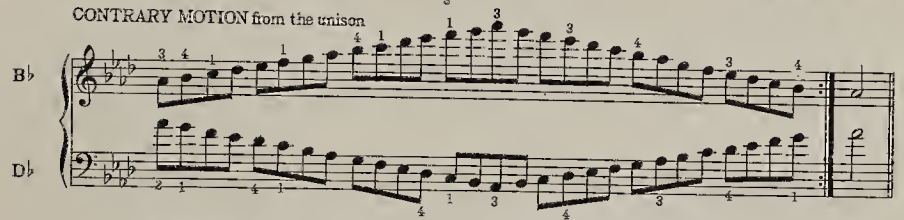
A♭ major



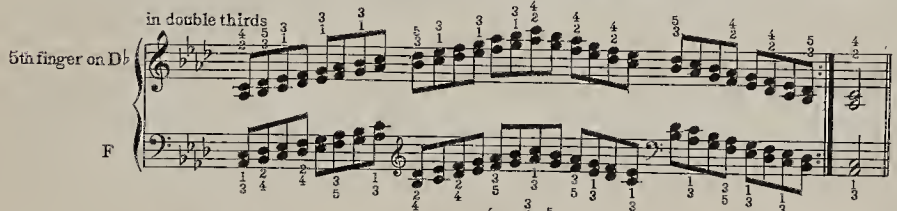
in sixths



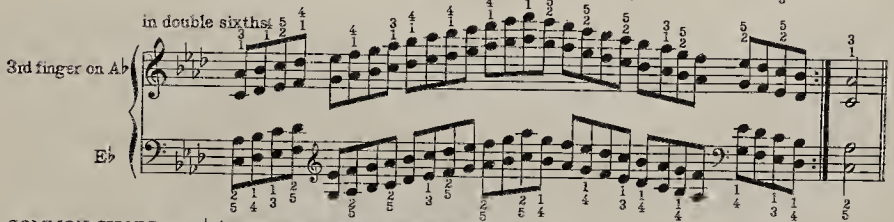
CONTRARY MOTION from the unison



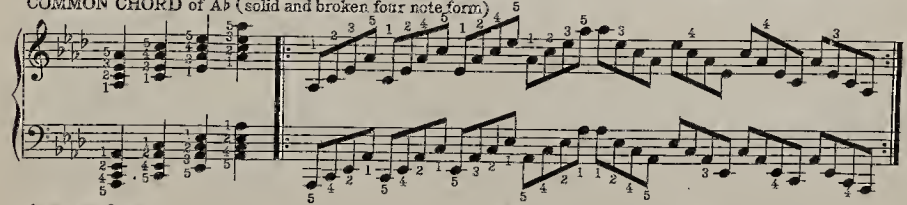
in double thirds



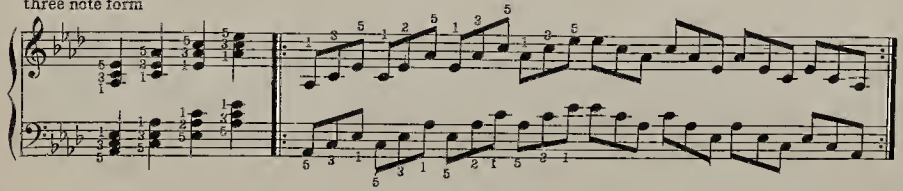
in double sixths



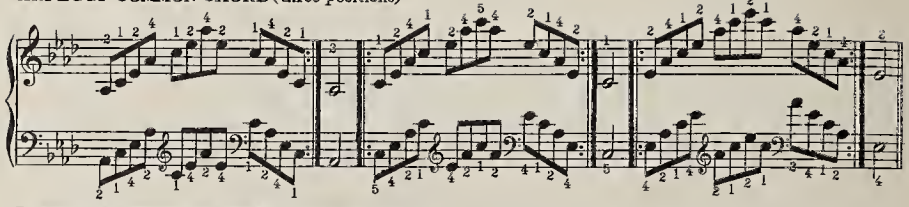
COMMON CHORD of A♭ (solid and broken four note form)



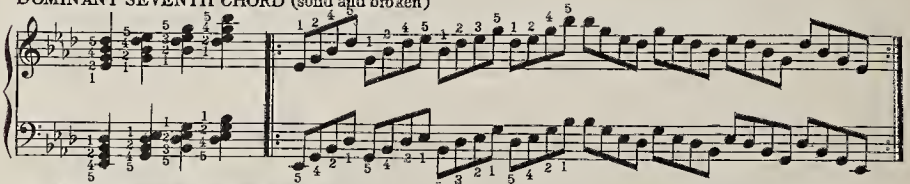
three note form



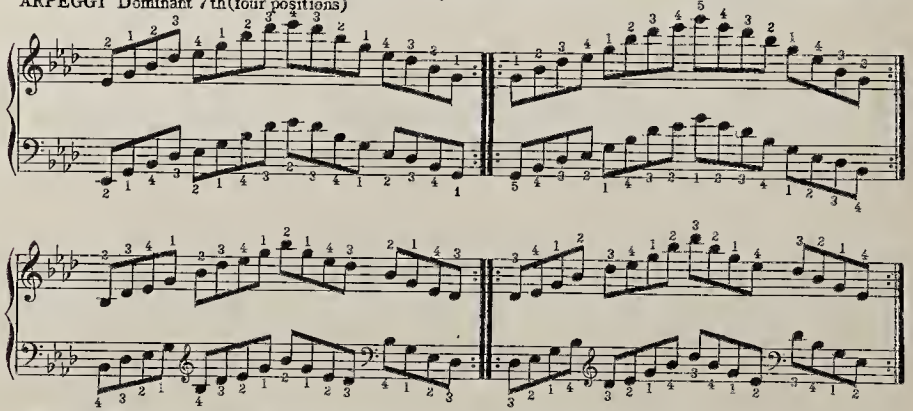
ARPEGGI COMMON CHORD (three positions)



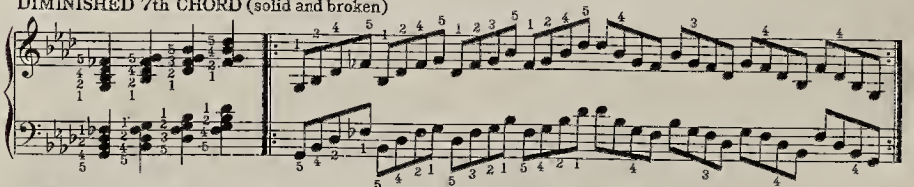
DOMINANT SEVENTH CHORD (solid and broken)



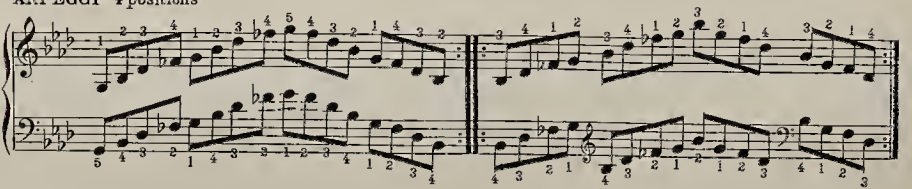
ARPEGGI Dominant 7th (four positions)

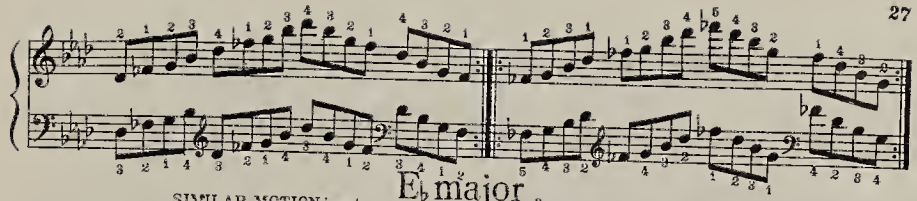


DIMINISHED 7th CHORD (solid and broken)



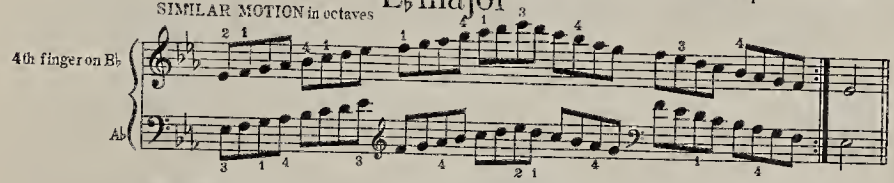
ARPEGGI 4 positions



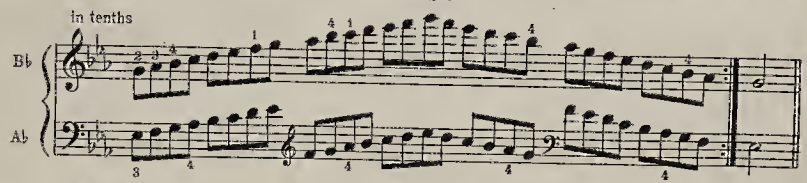


E♭ major

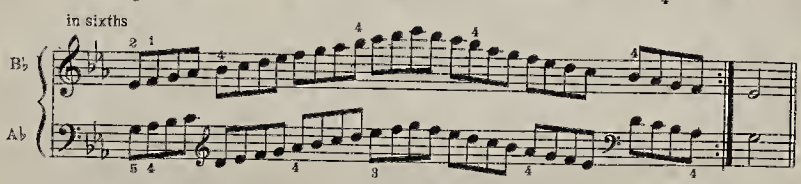
SIMILAR MOTION in octaves



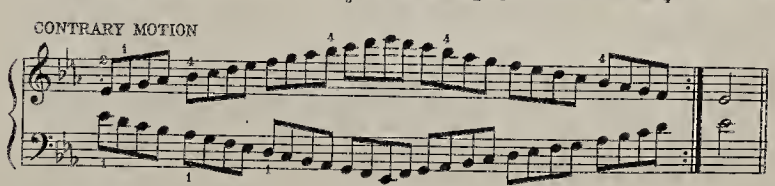
in tenths



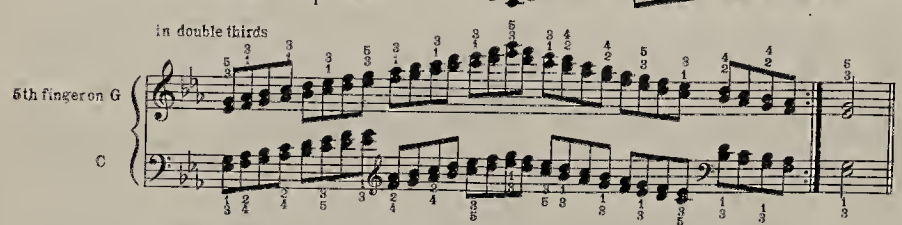
in sixths



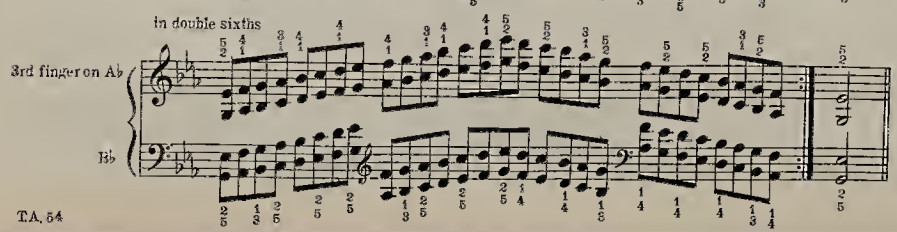
CONTRARY MOTION



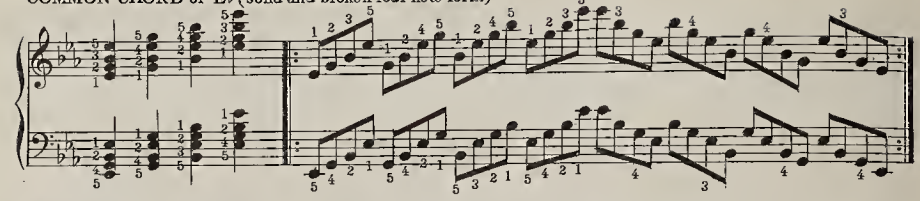
in double thirds



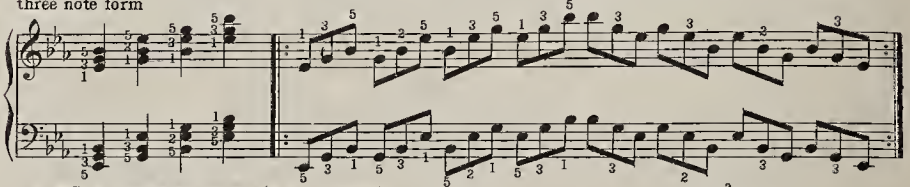
in double sixths



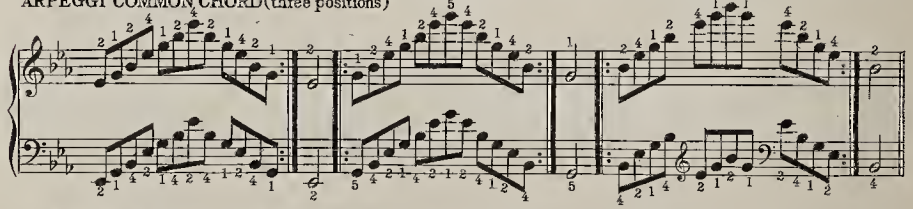
COMMON CHORD of E♭ (solid and broken four note form)



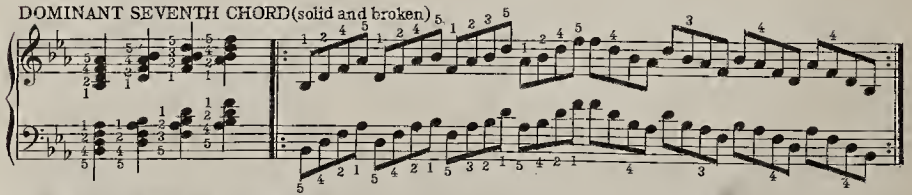
three note form



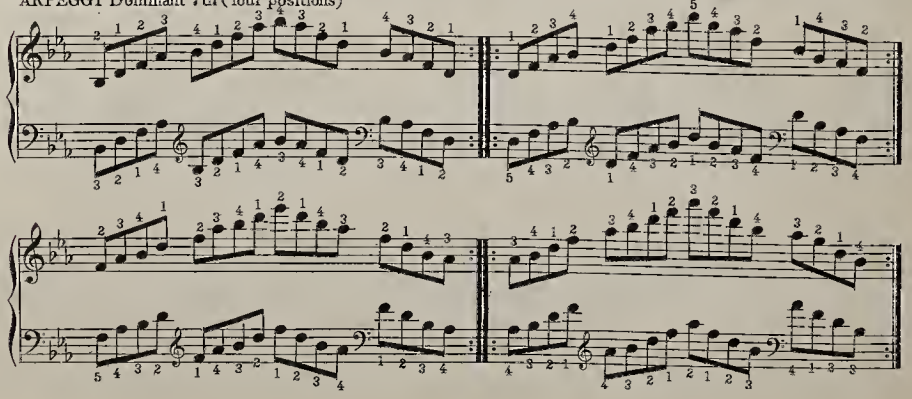
ARPEGGI COMMON CHORD (three positions)



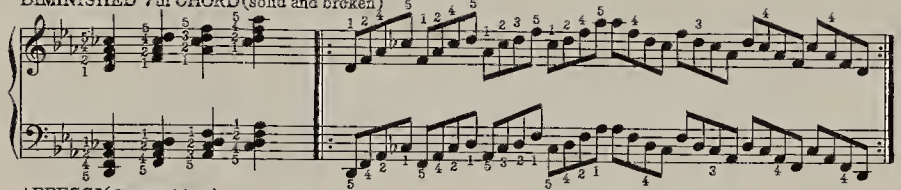
DOMINANT SEVENTH CHORD (solid and broken)



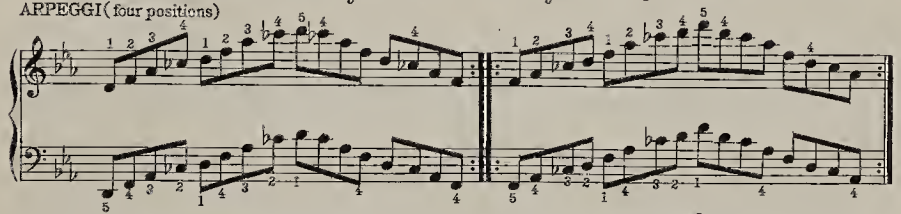
ARPEGGI Dominant 7th (four positions)

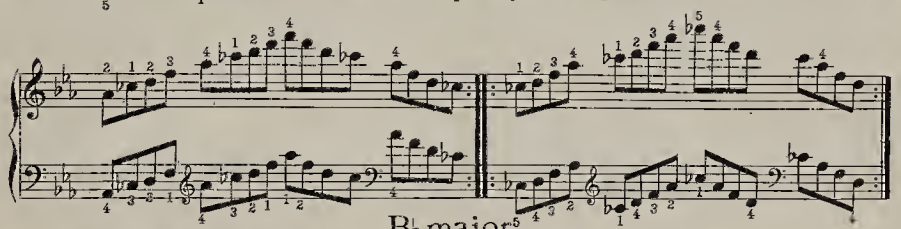


DIMINISHED 7th CHORD (solid and broken)



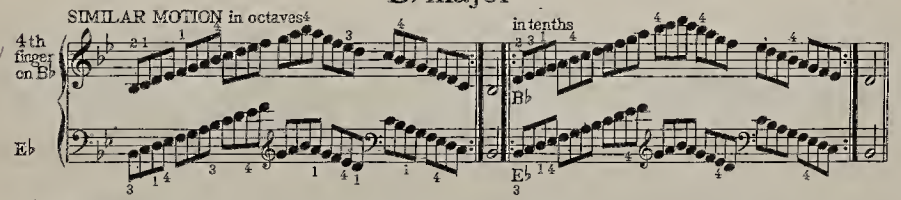
ARPEGGI (four positions)



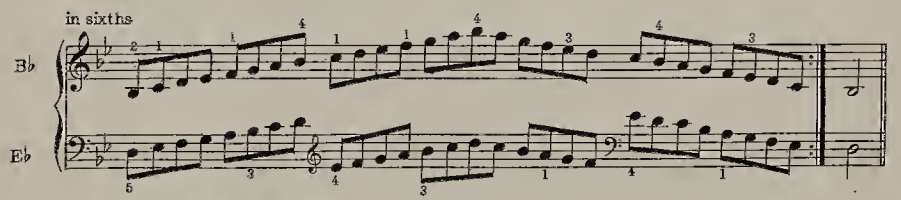


B♭ major

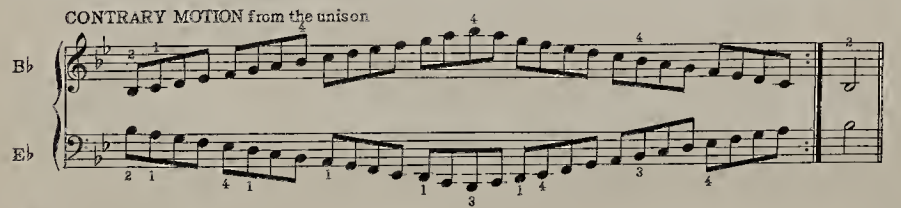
SIMILAR MOTION in octaves — in tenths



in sixths



CONTRARY MOTION from the unison



in double thirds

5th finger on G

G

in double sixths

3rd finger on A

F

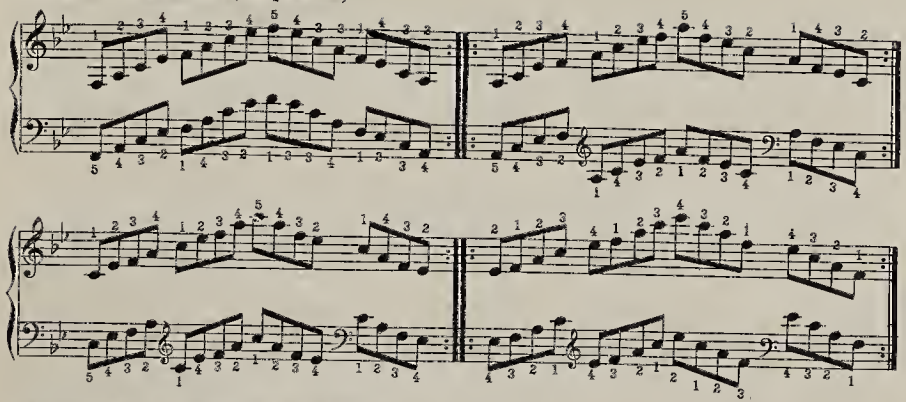
COMMON CHORD of B♭ (solid and broken four note form)

three note form

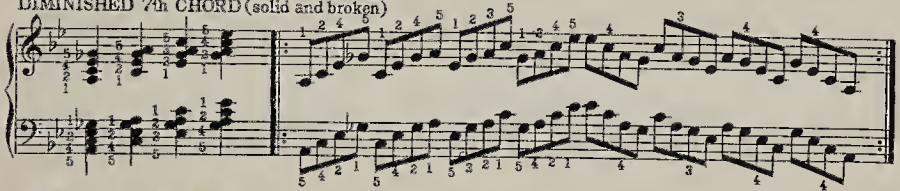
ARPEGGI COMMON CHORD (three positions)

DOMINANT 7th CHORD (solid and broken)

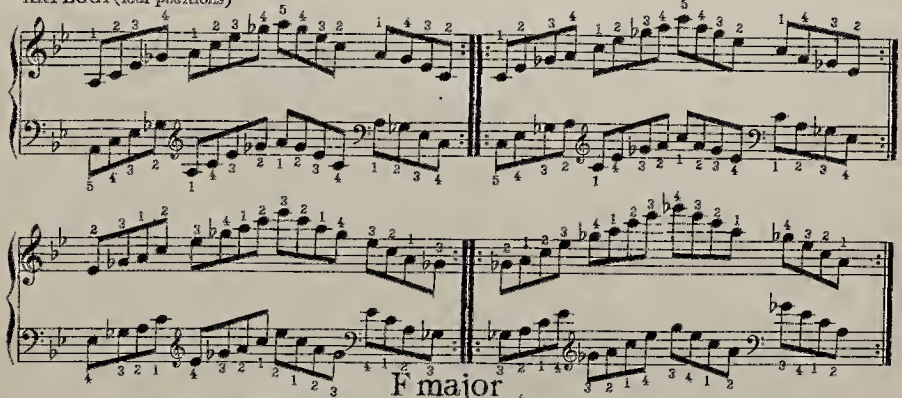
ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)

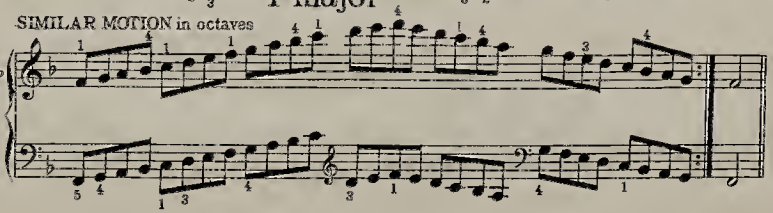


F major

SIMILAR MOTION in octaves

4th finger on B♭

G



in tenths

B♭

G

in sixths

B♭

G

CONTRARY MOTION from the unison

B♭

G

in double thirds

5th finger on G

F

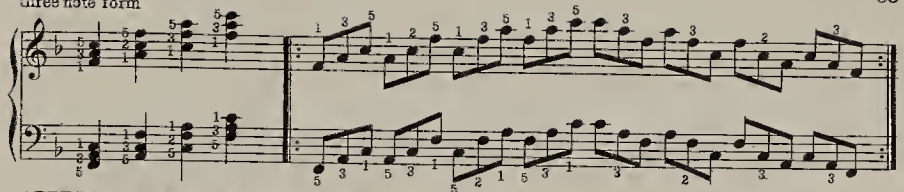
in double sixths

3rd finger on E

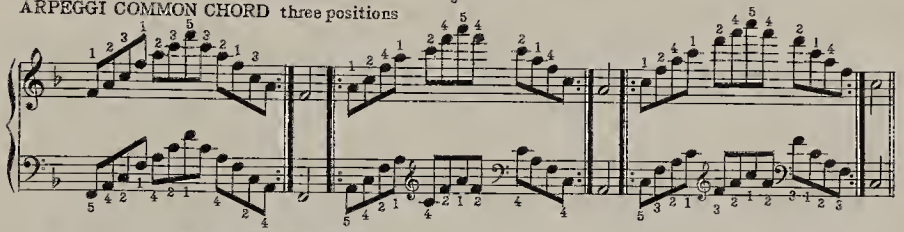
C

COMMON CHORD of F (solid and broken four note form)

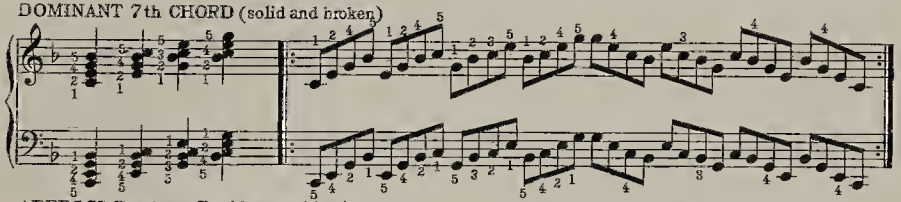
three note form



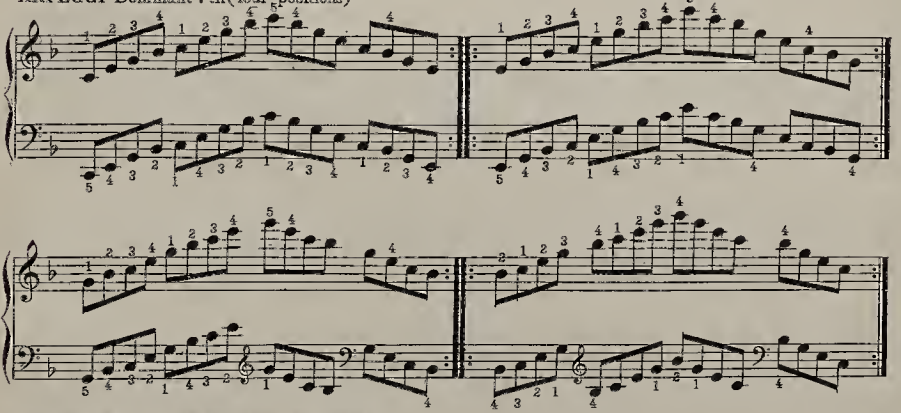
ARPEGGI COMMON CHORD three positions



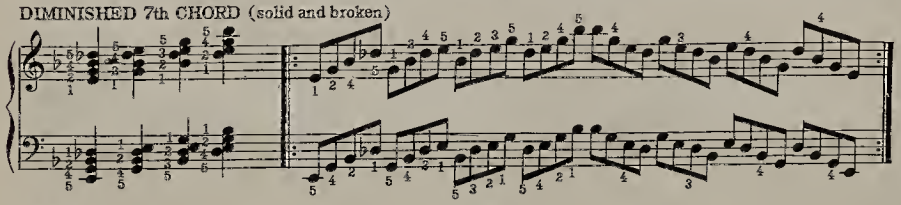
DOMINANT 7th CHORD (solid and broken)



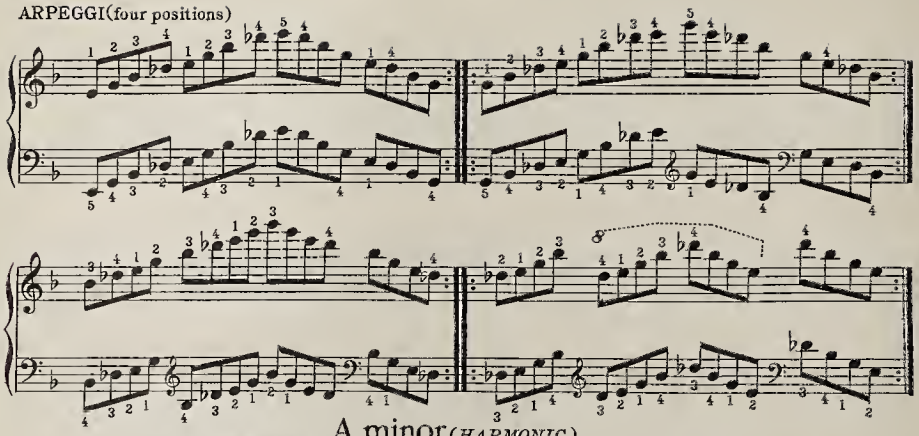
ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



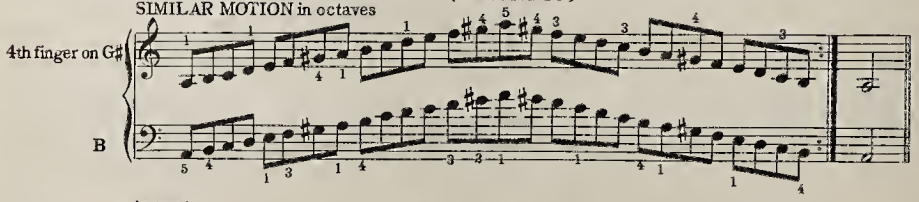
ARPEGGI(four positions)



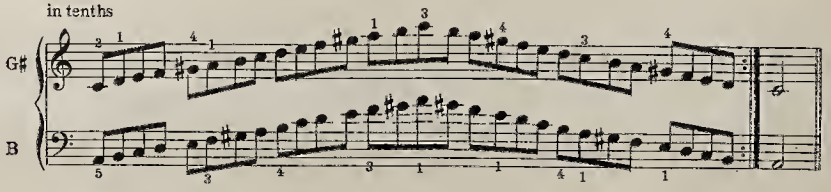
A minor (*HARMONIC*)

SIMILAR MOTION in octaves

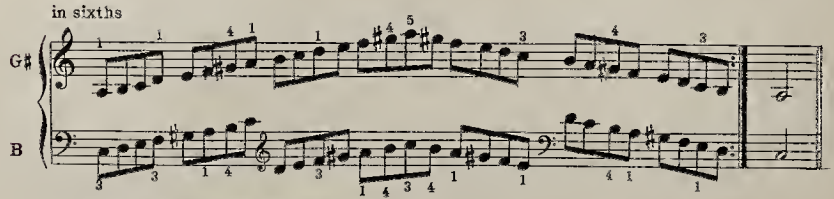
4th finger on G♯



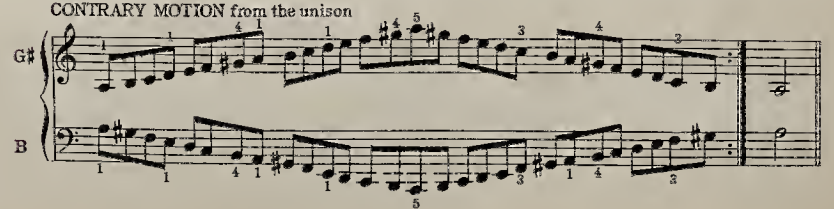
in tenths



in sixths



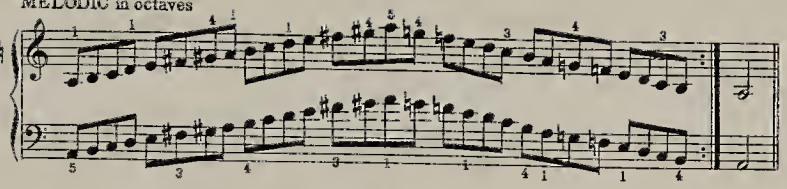
CONTRARY MOTION from the unison



MELODIC in octaves

G♯ and G♮

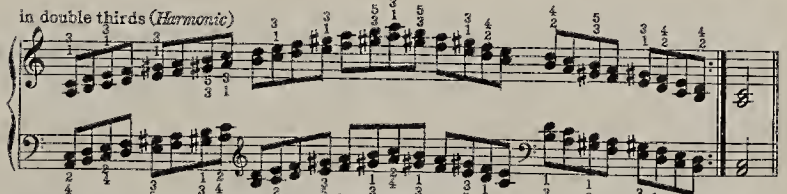
B



in double thirds (*Harmonic*)

5th finger on B

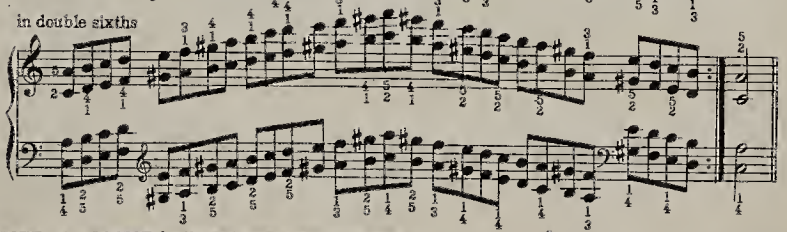
E



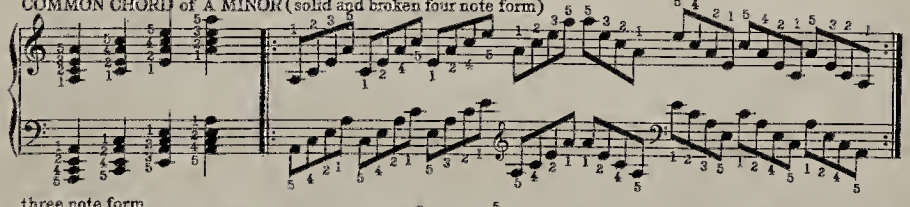
in double sixths

3rd finger on F

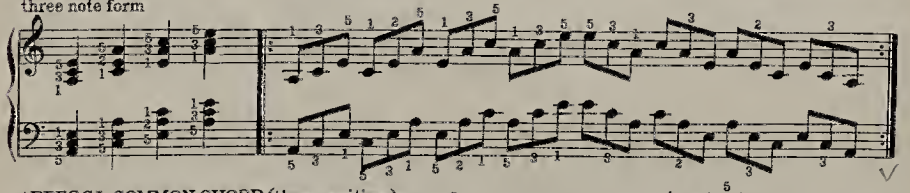
A



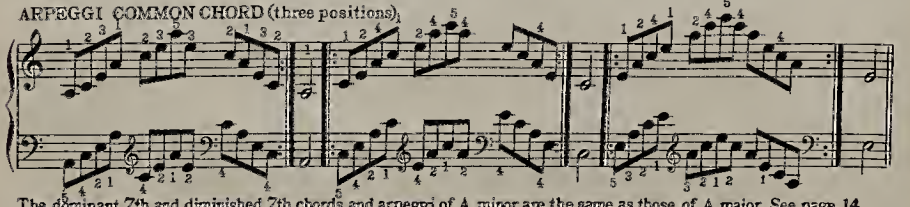
COMMON CHORD of A MINOR (solid and broken four note form)



three note form



ARPEGGI COMMON CHORD (three positions)



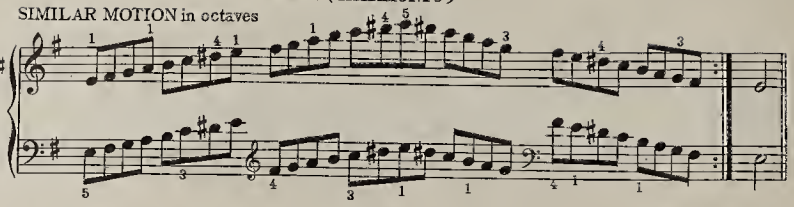
The dominant 7th and diminished 7th chords and arpeggi of A minor are the same as those of A major. See page 14

E minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on D♯

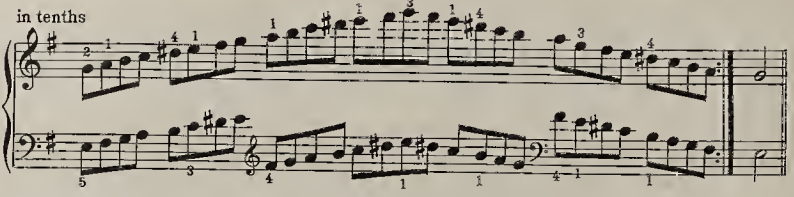
F♯



in tenths

D♯

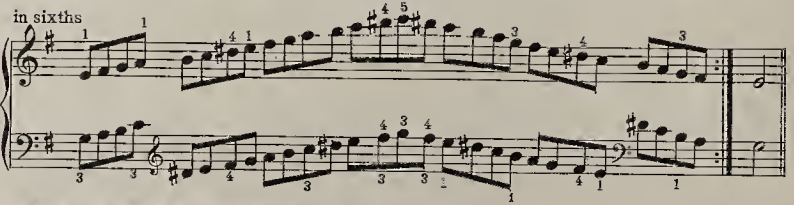
F♯



in sixths

D♯

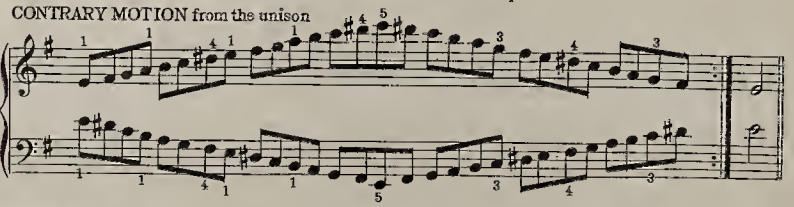
F♯



CONTRARY MOTION from the unison

D♯

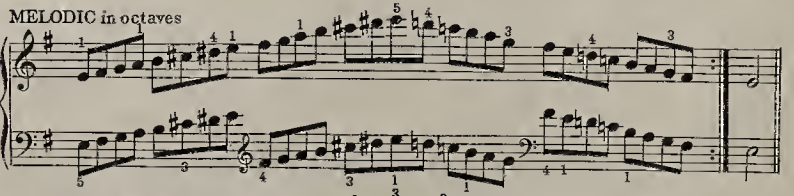
F♯



MELODIC in octaves

D♯ and D♮

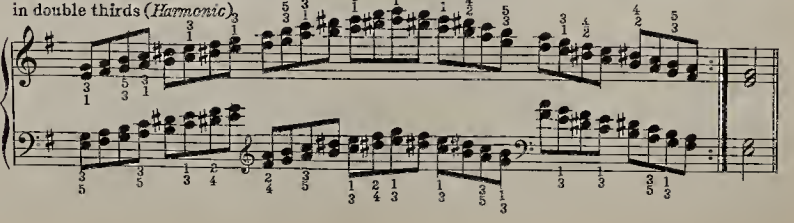
F♯



in double thirds (*Harmonic*)

5th finger on B

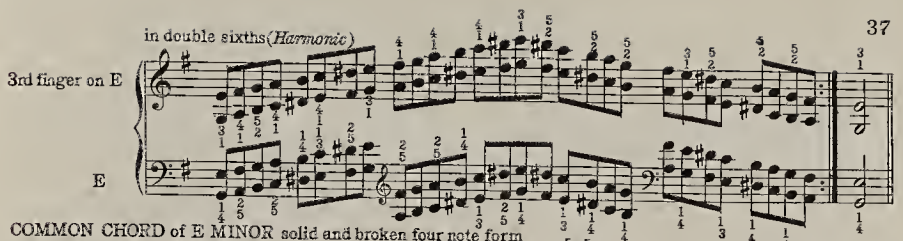
A



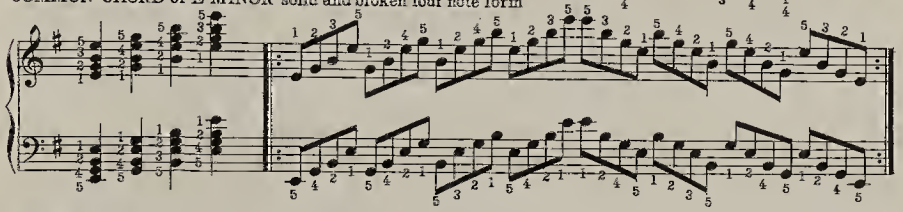
in double sixths (*Harmonic*)

3rd finger on E

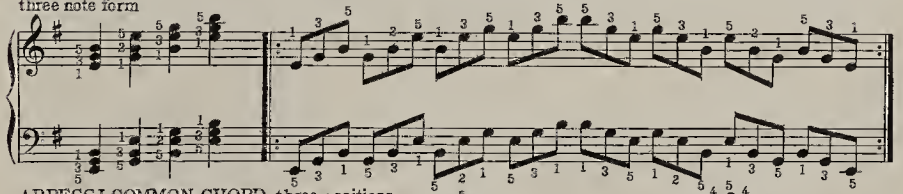
E



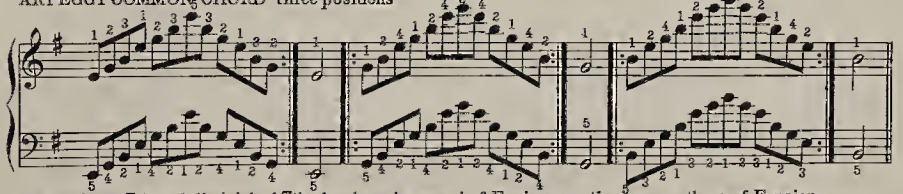
COMMON CHORD of E MINOR solid and broken four note form



three note form



ARPEGGI COMMON CHORD three positions



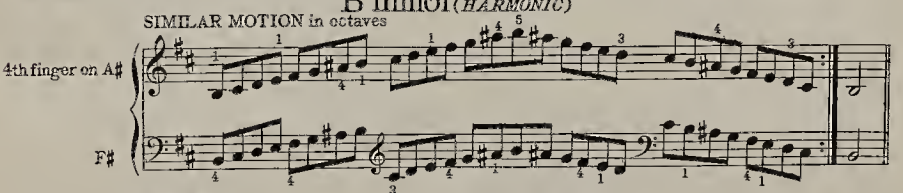
The dominant 7th and diminished 7th chords and arpeggi of E minor are the same as those of E major.
See page 16

B minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on A♯

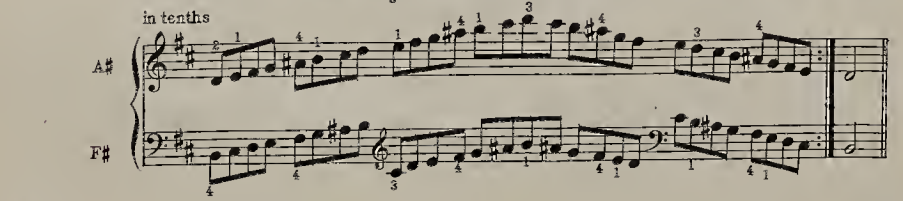
F♯



in tenths

A♯

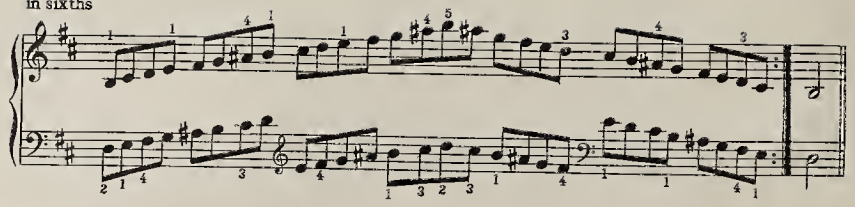
F♯



in sixths

A♯

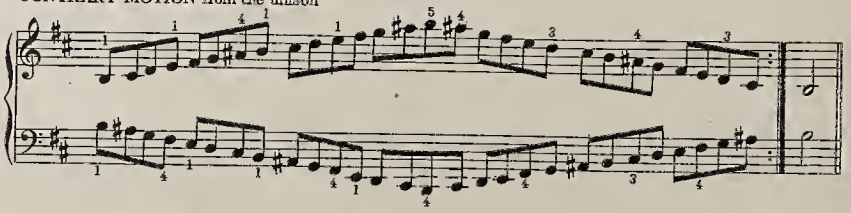
F♯



CONTRARY MOTION from the unison

A♯

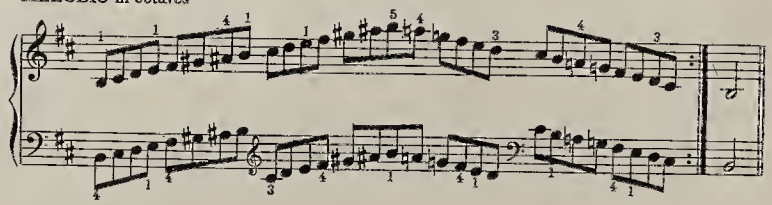
F♯



MELODIC in octaves

A♯ and A♮

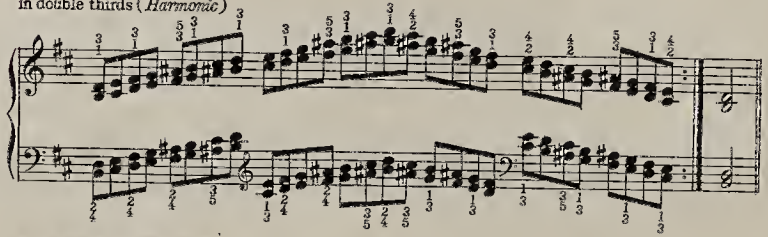
F♯



in double thirds (*Harmonic*)

5th finger on A♯

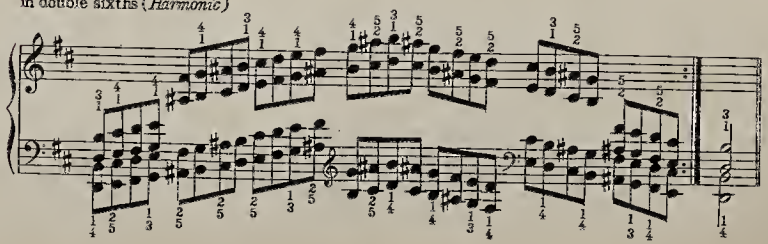
A♯



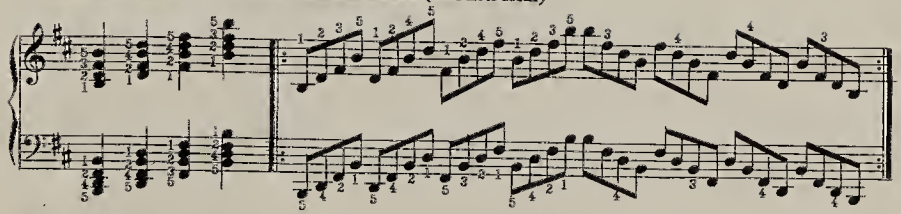
in double sixths (*Harmonic*)

3rd finger on B

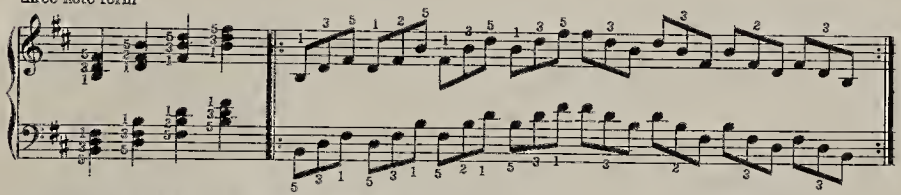
G



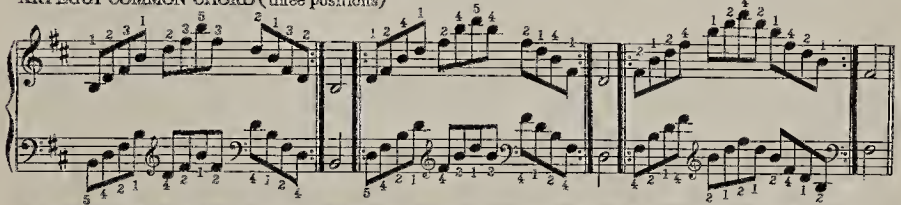
COMMON CHORDS of B MINOR solid and broken (four note form)



three note form



ARPEGGI COMMON CHORD (three positions)

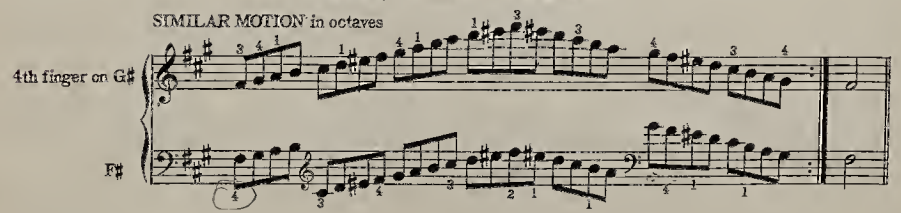


The dominant 7th and diminished 7th chords and arpeggi of B minor are the same as those of B major. See page 18

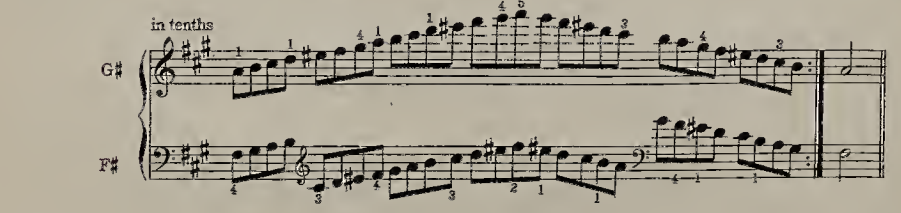
F sharp minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on G♯



in tenths



in sixths

G♯

F♯

CONTRARY MOTION from the unison

G♯

F♯

MELODIC in octaves

D♯ and G♯

F♯

in double thirds (*Harmonic*)

5th finger on E♯

A

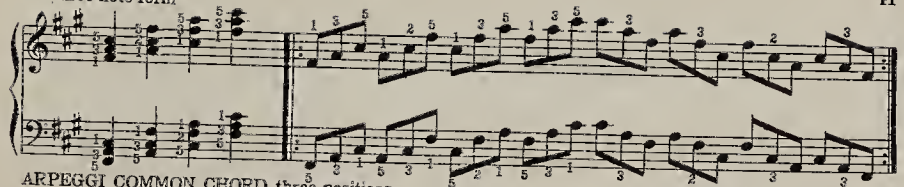
in double sixths (*Harmonic*)

3rd finger on F♯

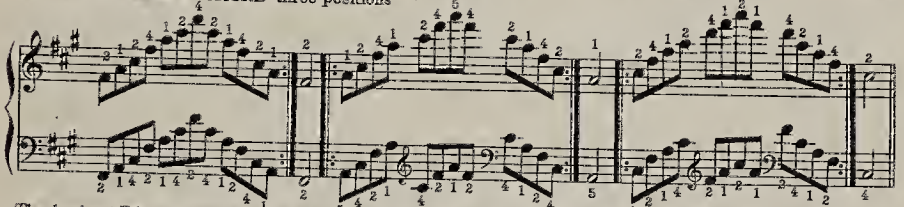
G♯

COMMON CHORD of F♯ MINOR solid and broken (four note form)

three note form



ARPEGGI COMMON CHORD three positions

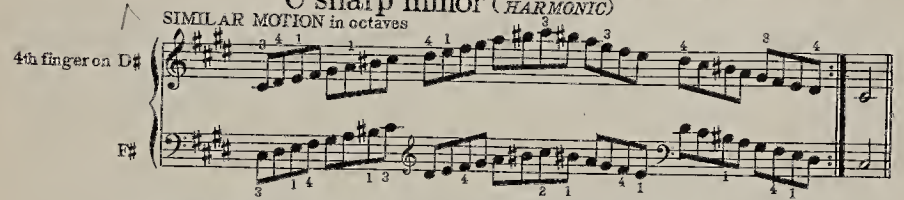


The dominant 7th and diminished 7th chords and arpeggi of F♯ minor are the same as those of F♯ major. See page 21

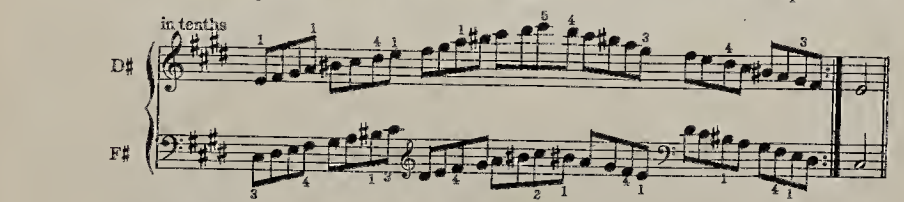
C sharp minor (*HARMONIC*)

SIMILAR MOTION in octaves

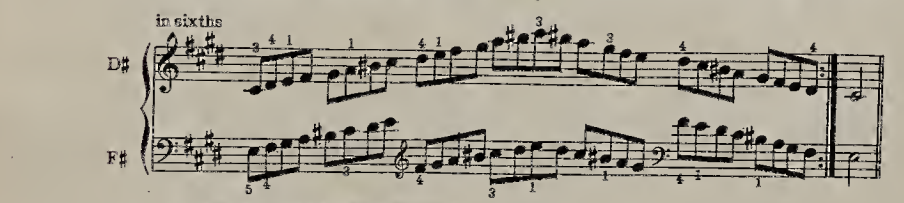
4th finger on D♯



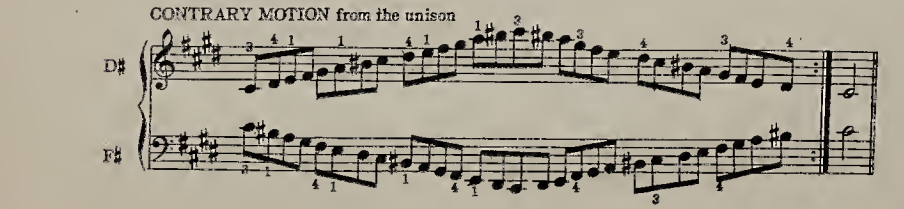
in tenths



in sixths



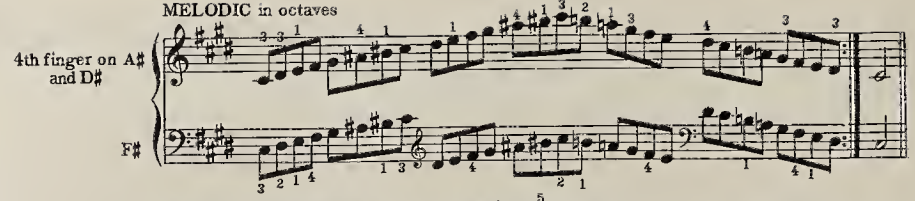
CONTRARY MOTION from the unison



MELODIC in octaves

4th finger on A♯ and D♯

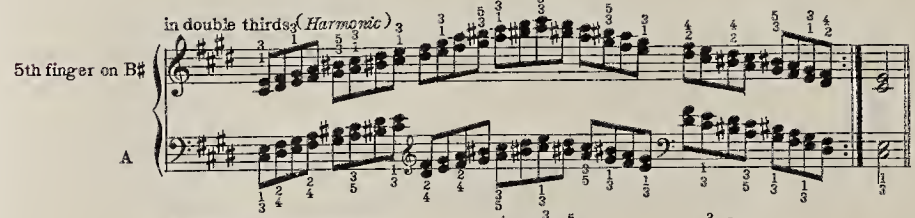
F♯



in double thirds (*Harmonic*)

5th finger on B♯

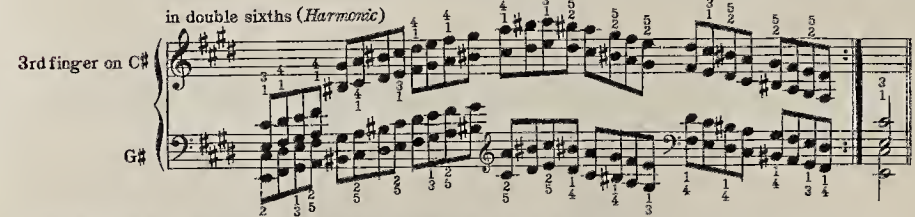
A



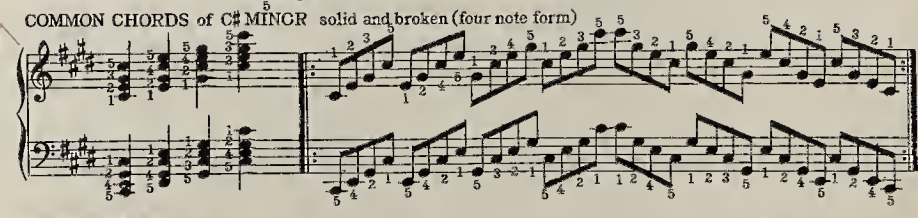
in double sixths (*Harmonic*)

3rd finger on C♯

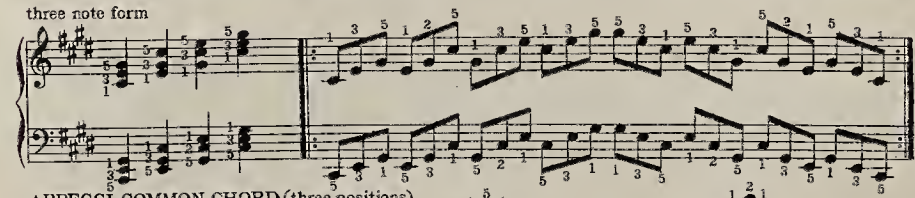
G♯



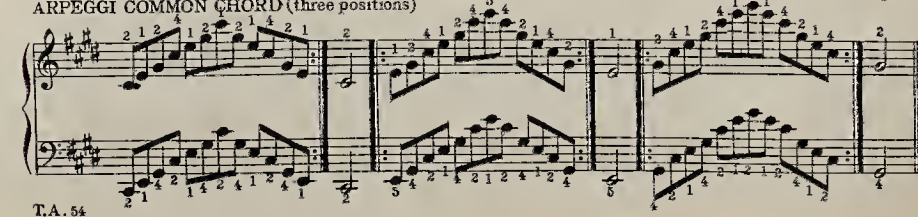
COMMON CHORDS of C♯ MINOR solid and broken (four note form)



three note form



ARPEGGI COMMON CHORD (three positions)

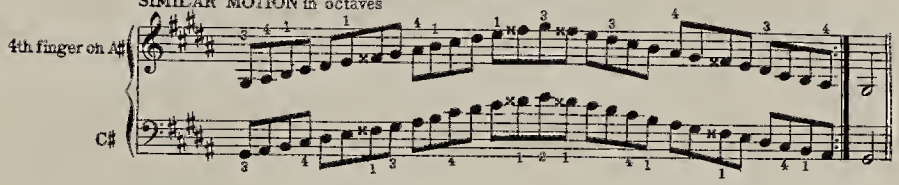


The DOMINANT SEVENTH CHORD and DIMINISHED SEVENTH CHORD and ARPEGGI of C♯ MINOR are the same as those of D♭ Major, enharmonically changed See page 23

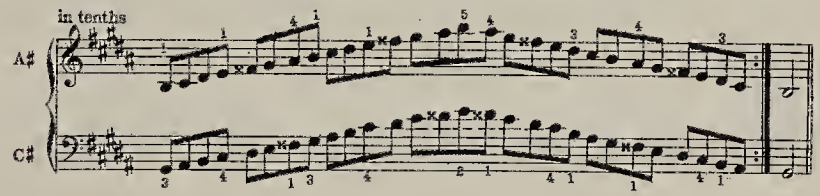
Note: An enharmonic change is a change in notation without a change of pitch

G sharp minor (*HARMONIC*)

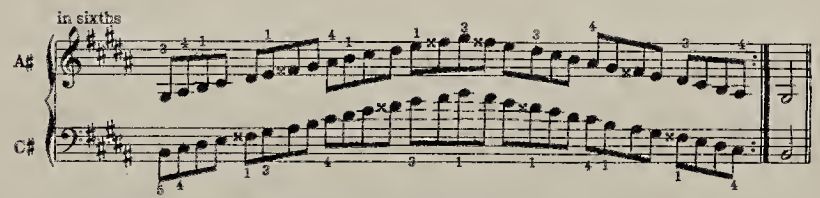
SIMILAR MOTION in octaves



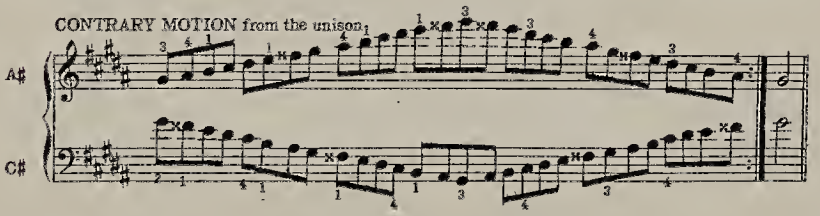
in tenths



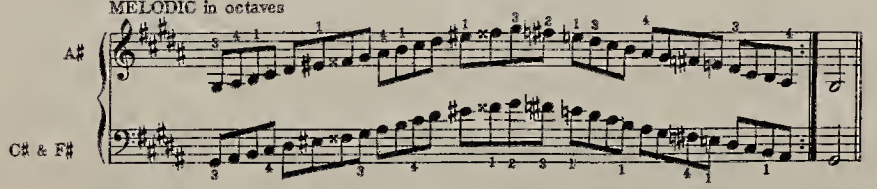
in sixths



CONTRARY MOTION from the unison



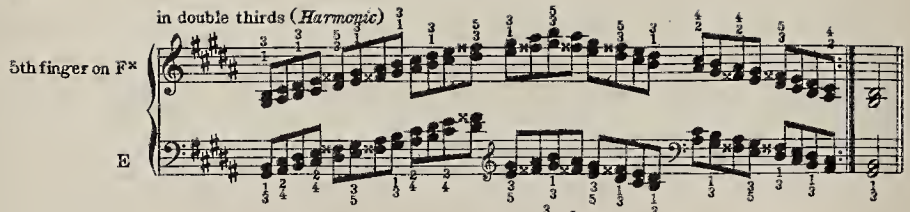
MELODIC in octaves



in double thirds (*Harmonic*)

5th finger on F×

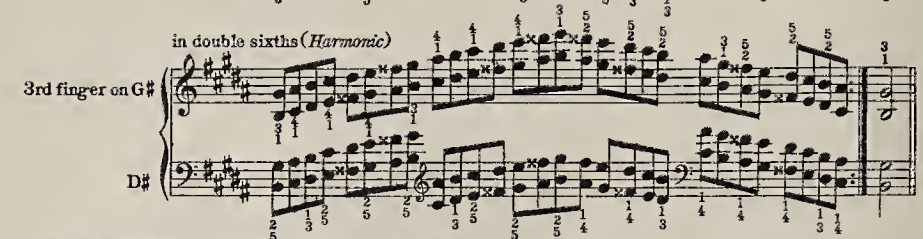
E



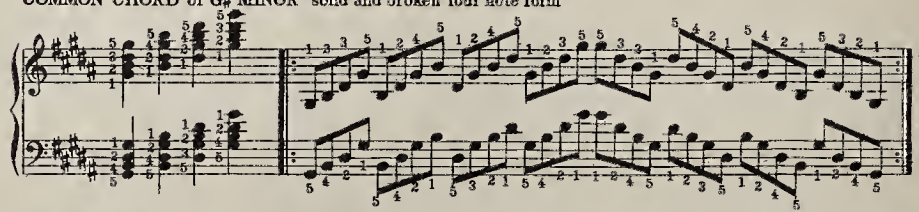
in double sixths (*Harmonic*)

3rd finger on G♯

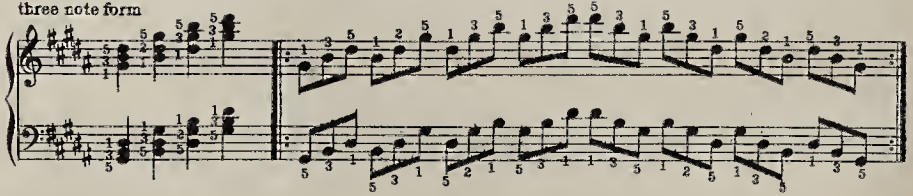
D♯



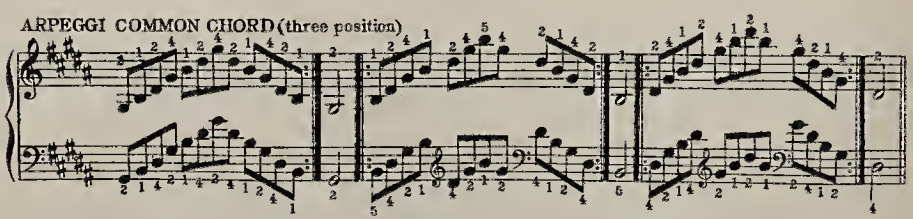
COMMON CHORD of G♯ MINOR solid and broken four note form



three note form



ARPEGGI COMMON CHORD (three position)



The DOMINANT 7th CHORD and DIMINISHED 7th CHORD and ARPEGGI of G♯ MINOR are the same as those of A♭ Major enharmonically changed See page 26

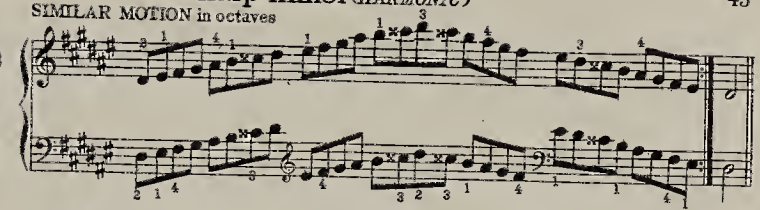
D sharp minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on A♯

A♯

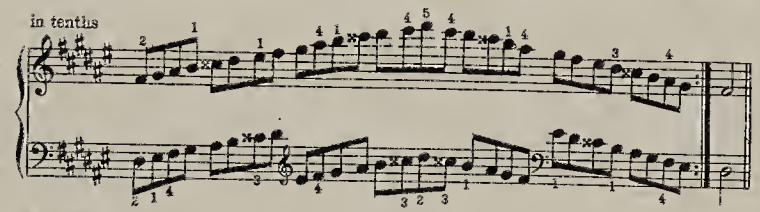
F♯



in tenths

A♯

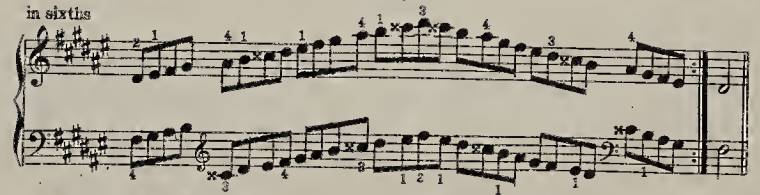
F♯



in sixths

A♯

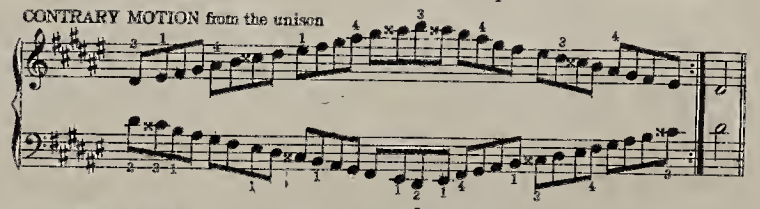
F♯



CONTRARY MOTION from the unison

A♯

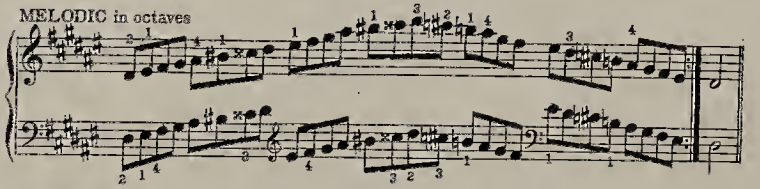
F♯



MELODIC in octaves

A♯

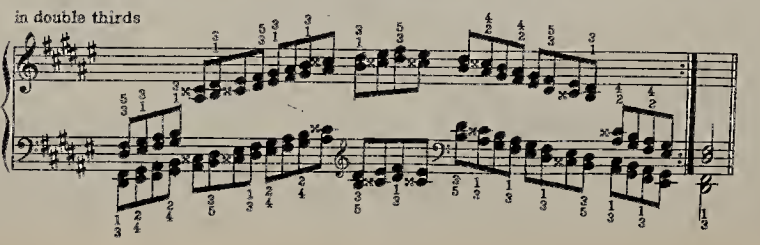
F♯



in double thirds

5th finger on F♯

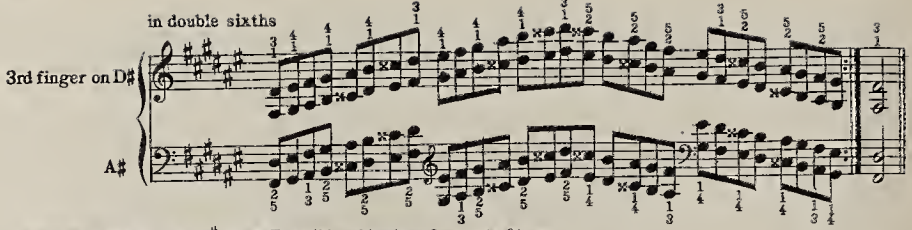
B



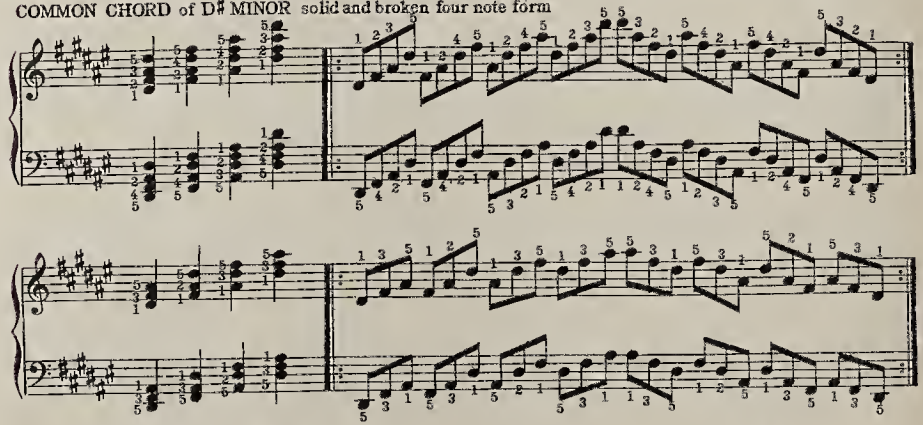
in double sixths

3rd finger on D♯

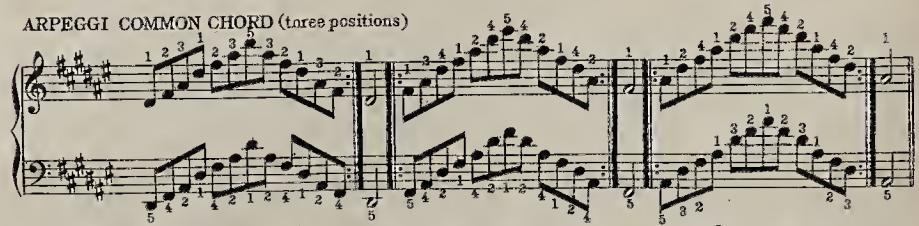
A♯

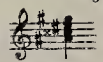
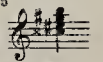


COMMON CHORD of D♯ MINOR solid and broken four note form



ARPEGGI COMMON CHORD (taree positions)



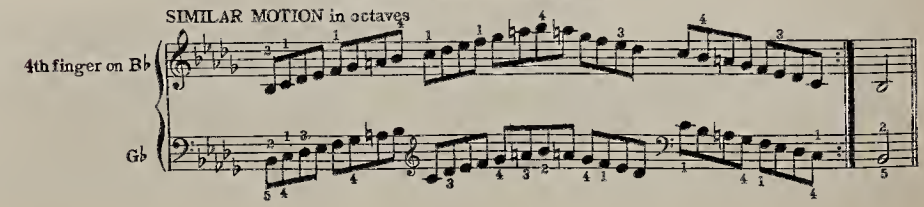
The DOMINANT 7th CHORD  and DIMINISHED 7th CHORD  and ARPEGGI of D♯ MINOR are the same as those of E♭ Major enharmonically changed. See page 28

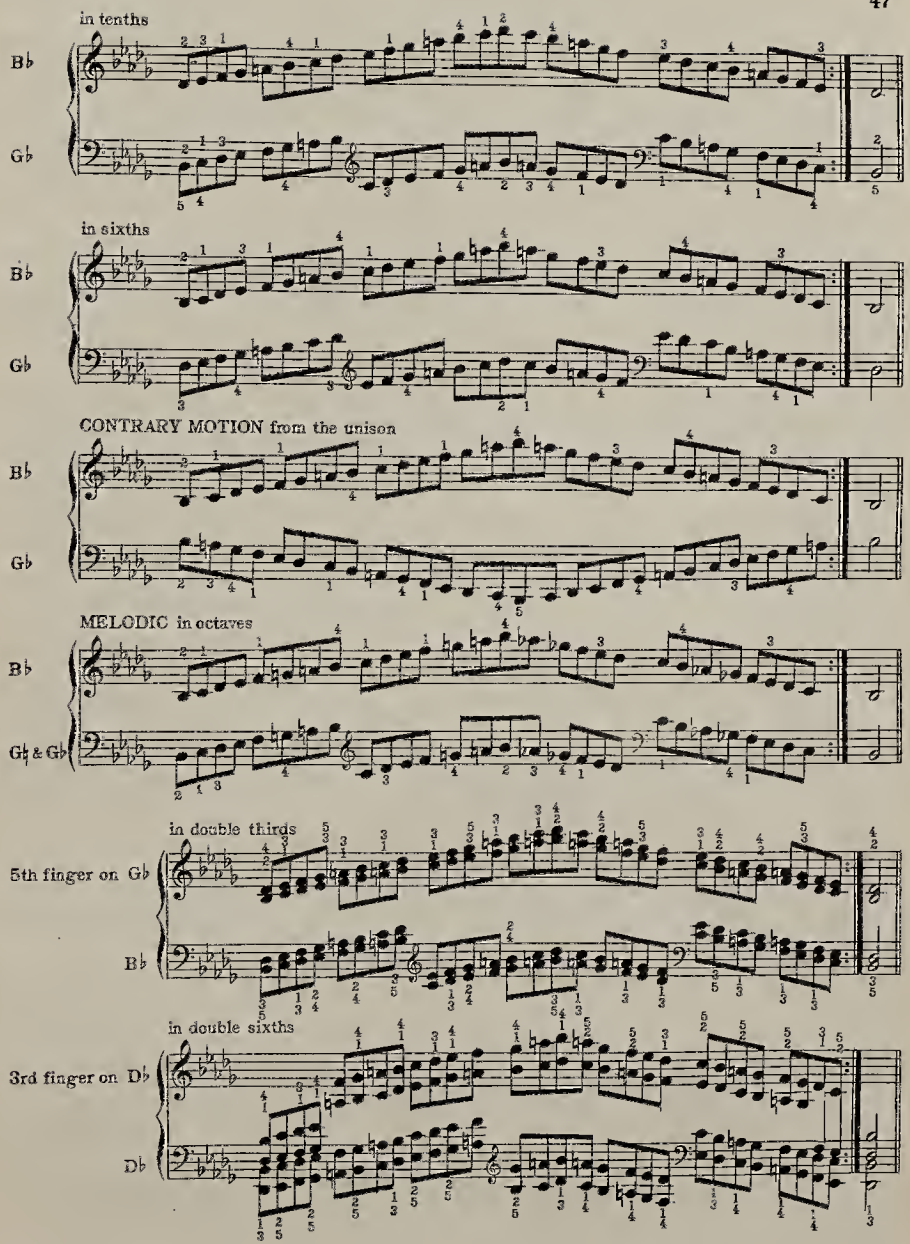
B flat minor (*HARMONIC*)

SIMILAR MOTION in octaves

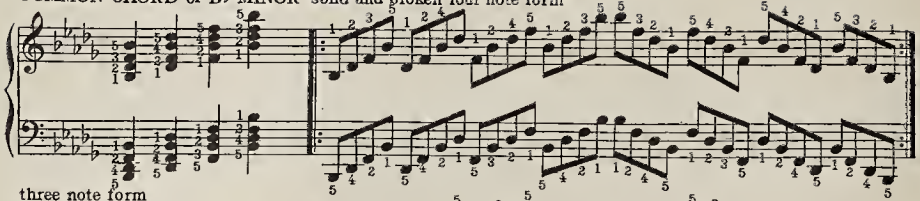
4th finger on B♭

G♭

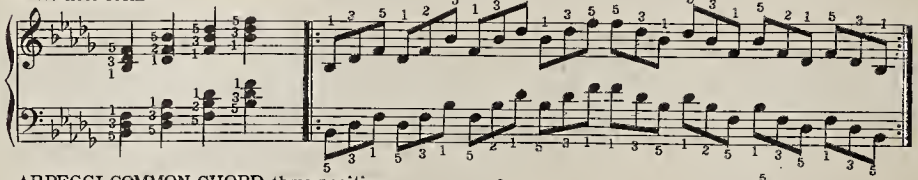



in tenths
B♭
G♭
in sixths
B♭
G♭
CONTRARY MOTION from the unison
B♭
G♭
MELODIC in octaves
B♭
G♭ & G♭
in double thirds
5th finger on G♭
B♭
in double sixths
3rd finger on D♭
D♭

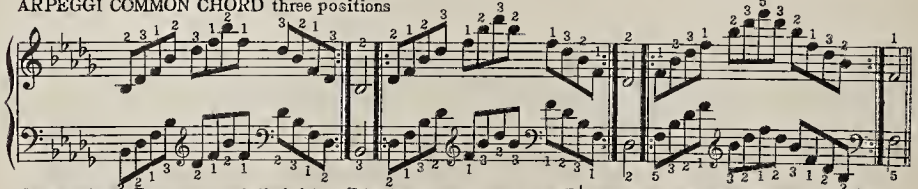
COMMON CHORD of B♭ MINOR solid and broken four note form



three note form



ARPEGGI COMMON CHORD three positions



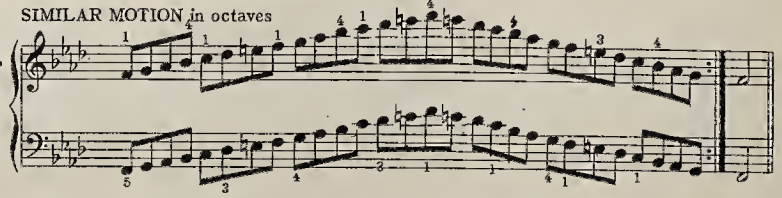
The dominant 7th chord and diminished 7th chord and arpeggi of B♭ minor are the same as those of B♭ ma - or See page 30

F minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on B♭

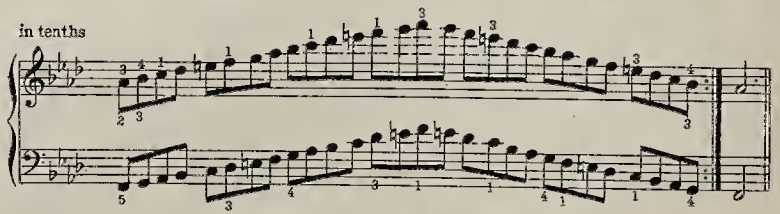
G



in tenths

B♭

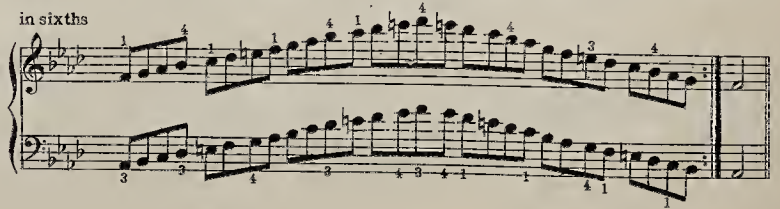
G



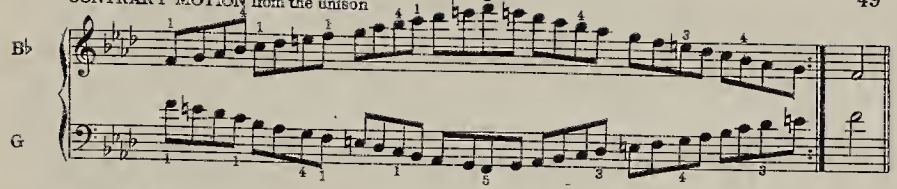
in sixths

B♭

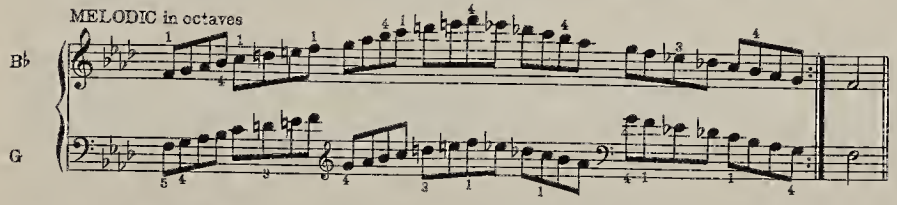
G



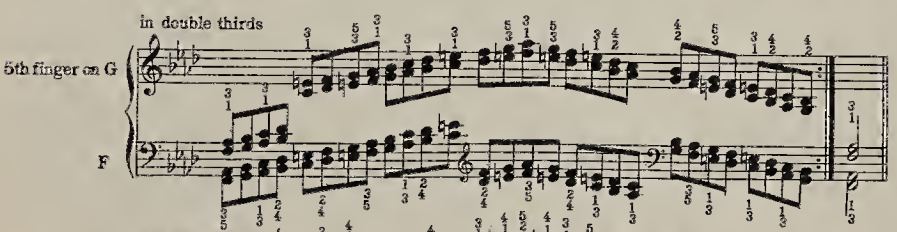
CONTRARY MOTION from the unison



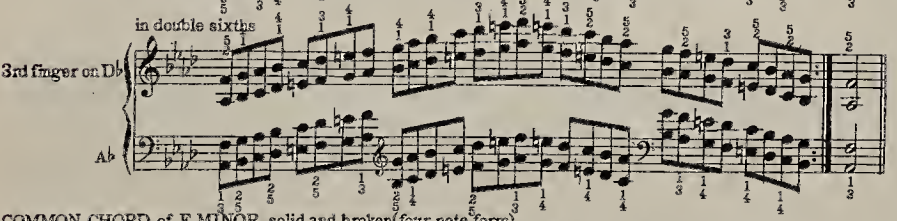
MELODIC in octaves



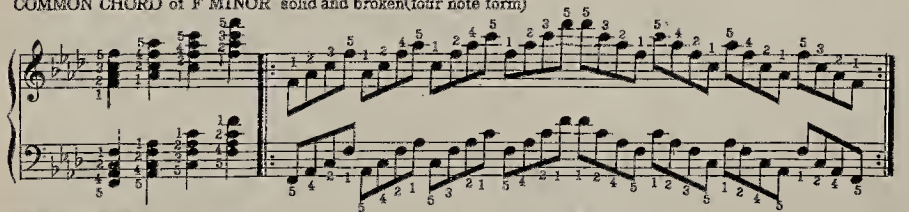
in double thirds



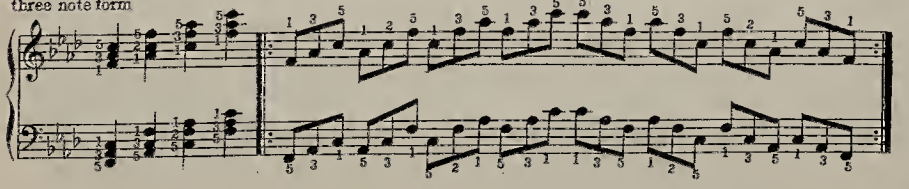
in double sixths



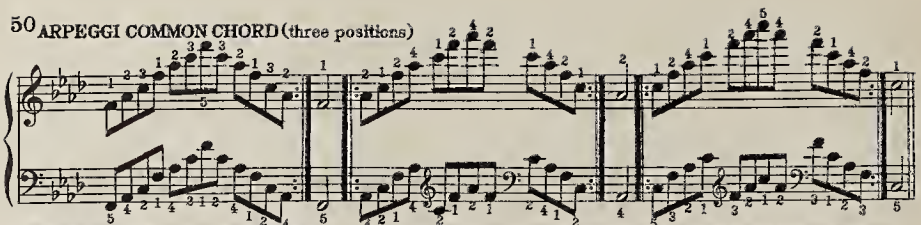
COMMON CHORD of F MINOR solid and broken(four note form)



three note form



50 ARPEGGI COMMON CHORD (three positions)



The dominant 7th chord and diminished 7th chord and arpeggi of F minor are the same as those of F major

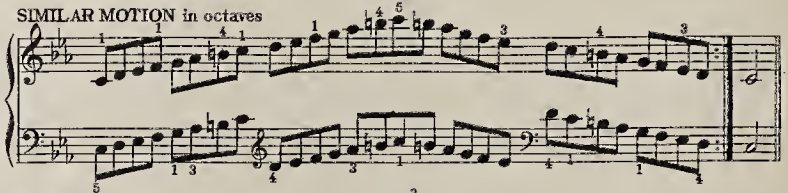
See page 33

C minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on B

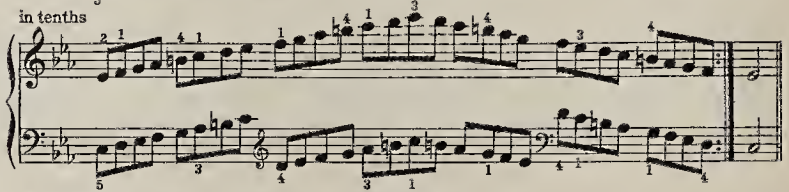
D



in tenths

B

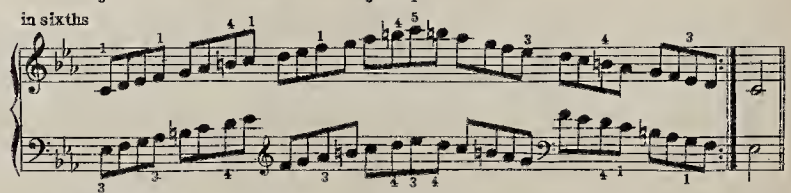
D



in sixths

B

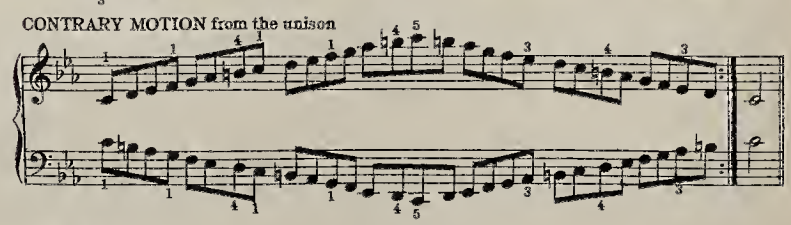
D



CONTRARY MOTION from the unison

B

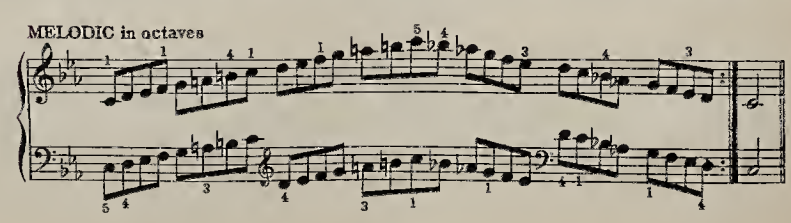
D



MELODIC in octaves

B♮ & B♭

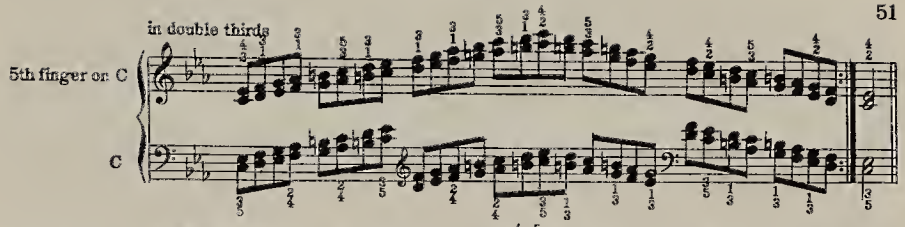
D



in double thirds

5th finger on C

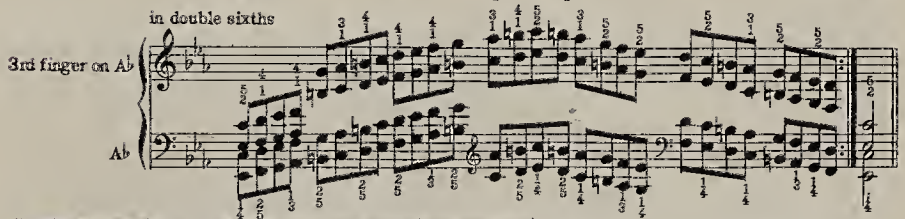
C



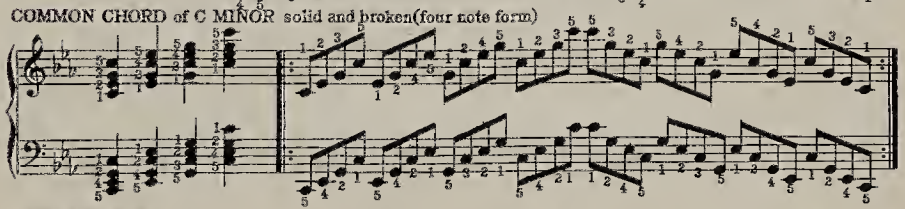
in double sixths

3rd finger on Ab

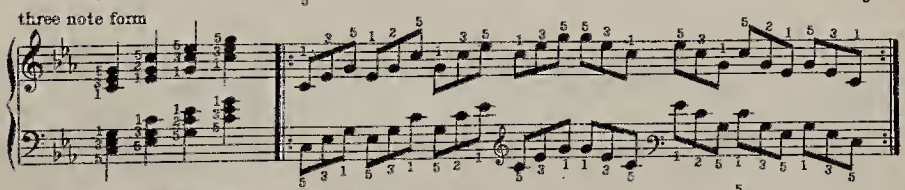
Ab



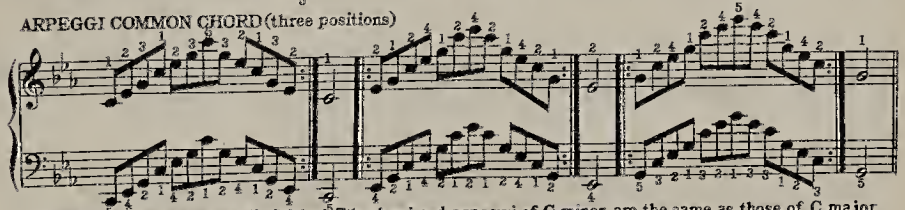
COMMON CHORD of C MINOR solid and broken (four note form)



three note form



ARPEGGI COMMON CHORD (three positions)



The dominant 7th chord and diminished 7th chord and arpeggi of C minor are the same as those of C major

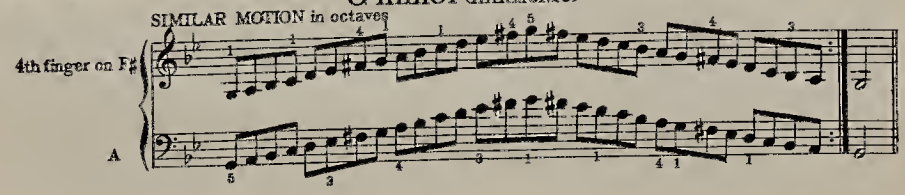
See page 7

G minor (*HARMONIC*)

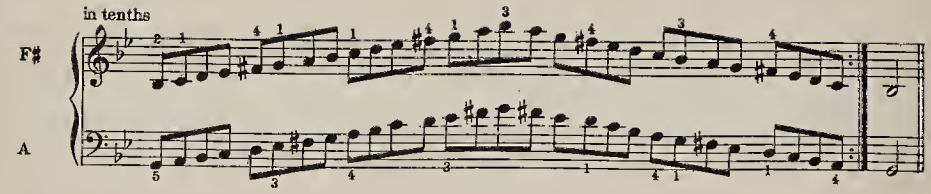
SIMILAR MOTION in octaves

4th finger on F♯

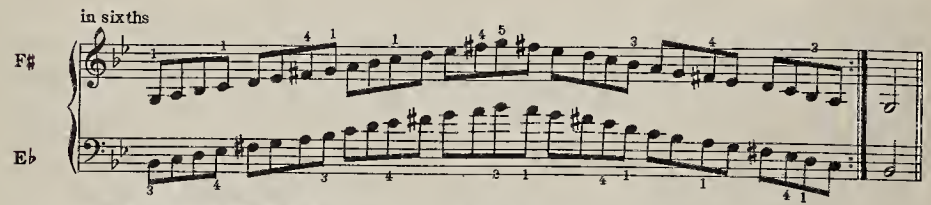
A



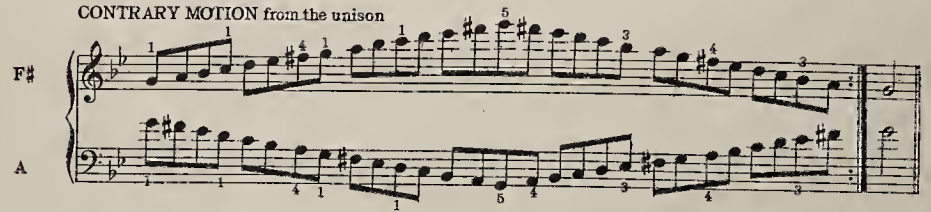
in tenths



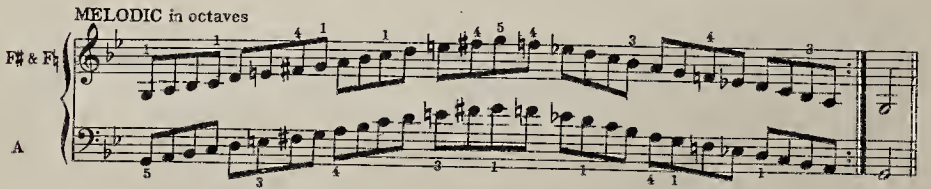
in sixths



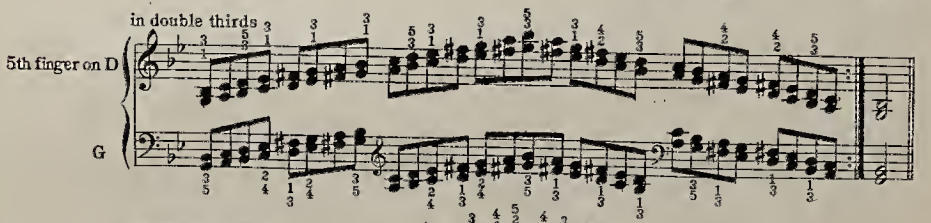
CONTRARY MOTION from the unison



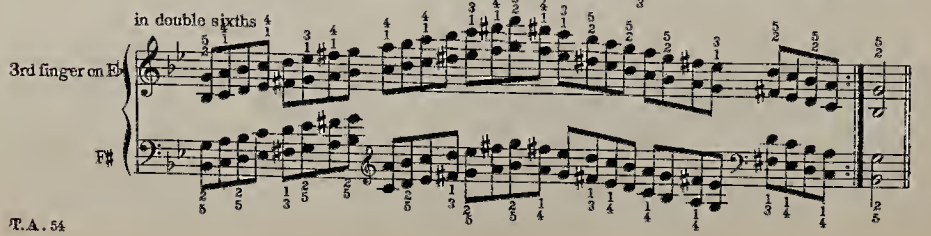
MELODIC in octaves



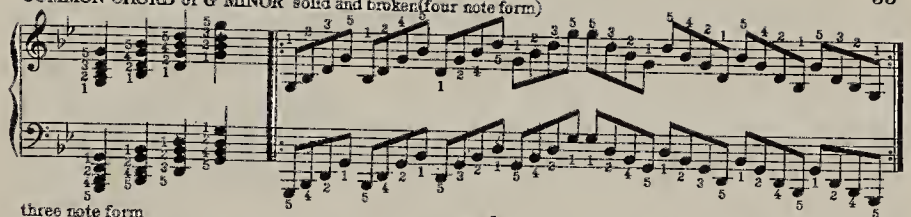
in double thirds



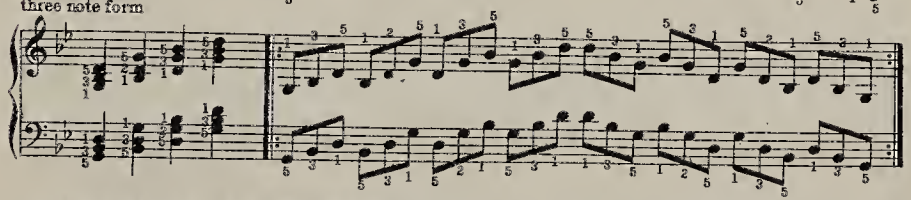
in double sixths



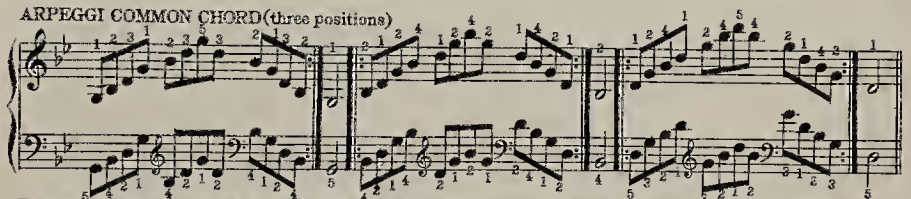
COMMON CHORD of G MINOR solid and broken(four note form)



three note form



ARPEGGI COMMON CHORD(three positions)



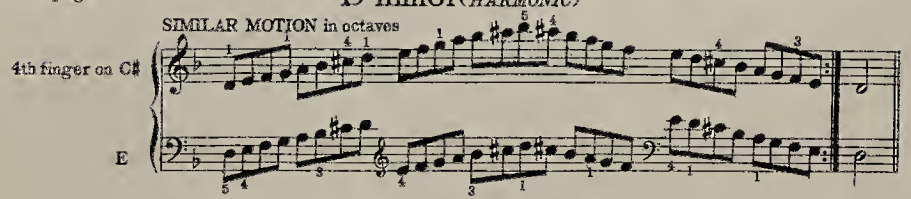
The dominant 7th chord and diminished 7th chord and arpeggi of G minor are the same as those of G major

See page 9

D minor(*HARMONIC*)

SIMILAR MOTION in octaves

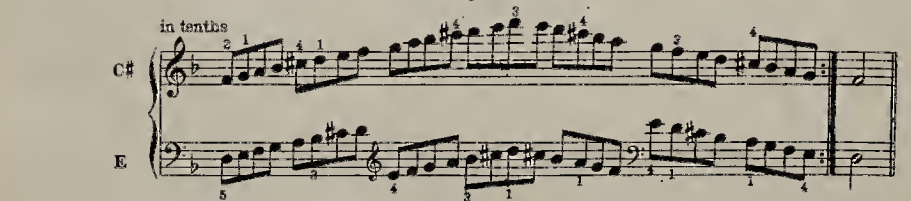
4th finger on C♯



E

in tenths

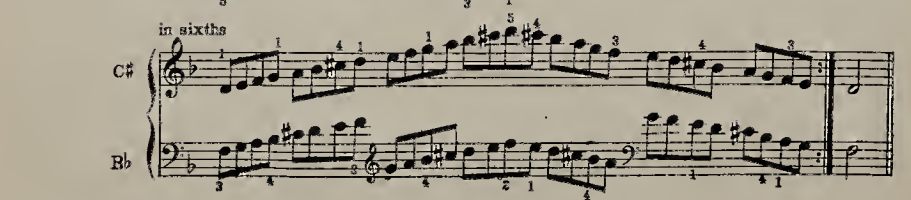
C♯



E

in sixths

C♯



B♭

CONTRARY MOTION from the unison

C♯

E

MELODIC in octaves

C♯ & C♮

E

in double thirds

5th finger on E

G

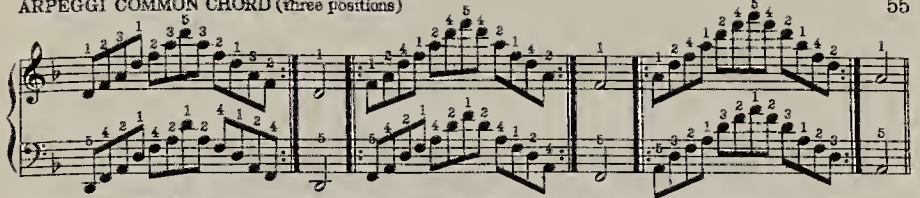
in double sixths

3rd finger on B♭

C♯

COMMON CHORD of D MINOR solid and broken four note form

three note form



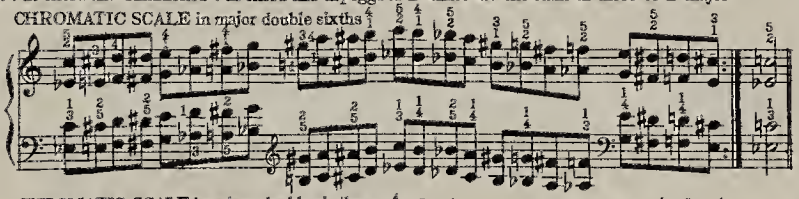
The dominant 7th chord and diminished 7th chord and arpeggi of D minor are the same as those of D major

See page 11.

CHROMATIC SCALE in major double sixths

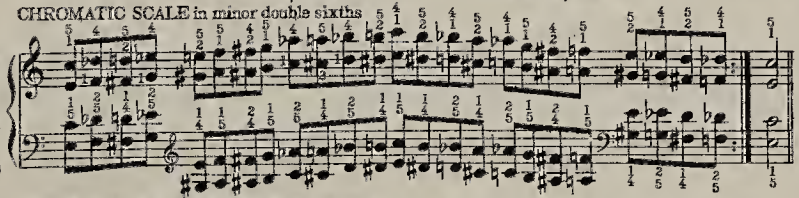
3rd finger on G♯ & C♯

A♭ & E♭



CHROMATIC SCALE in minor double sixths

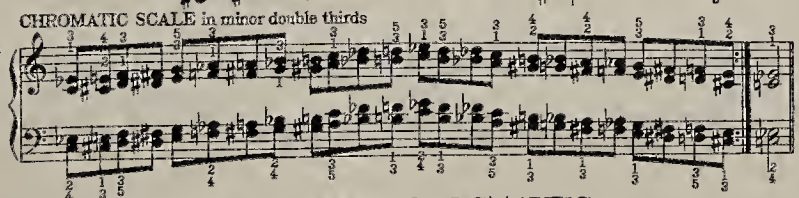
2nd & 4th fingers on A♯ and F♯ in both hands



CHROMATIC SCALE in minor double thirds

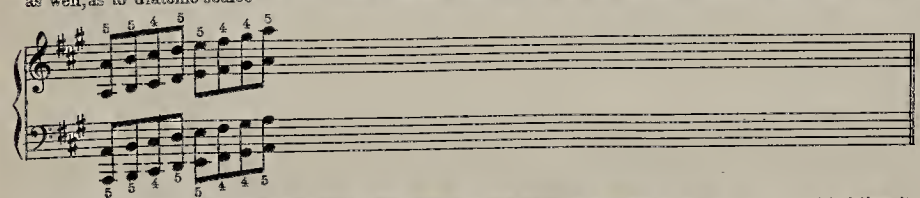
5th finger on G & D

D & A

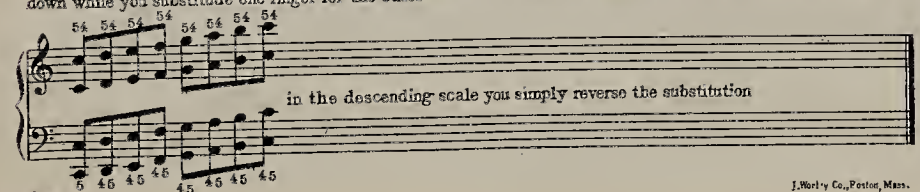


SCALES IN DOUBLE OCTAVES

Note: In practising scales use the 4th finger on black keys, and the 5th on the white keys, this applies to Chromatic as well, as to diatonic scales



The following fingering is sometimes used when playing scales legato, it is simply striking the key and holding it down while you substitude one finger for the other



J. Worley Co., Boston, Mass.